House & Garden

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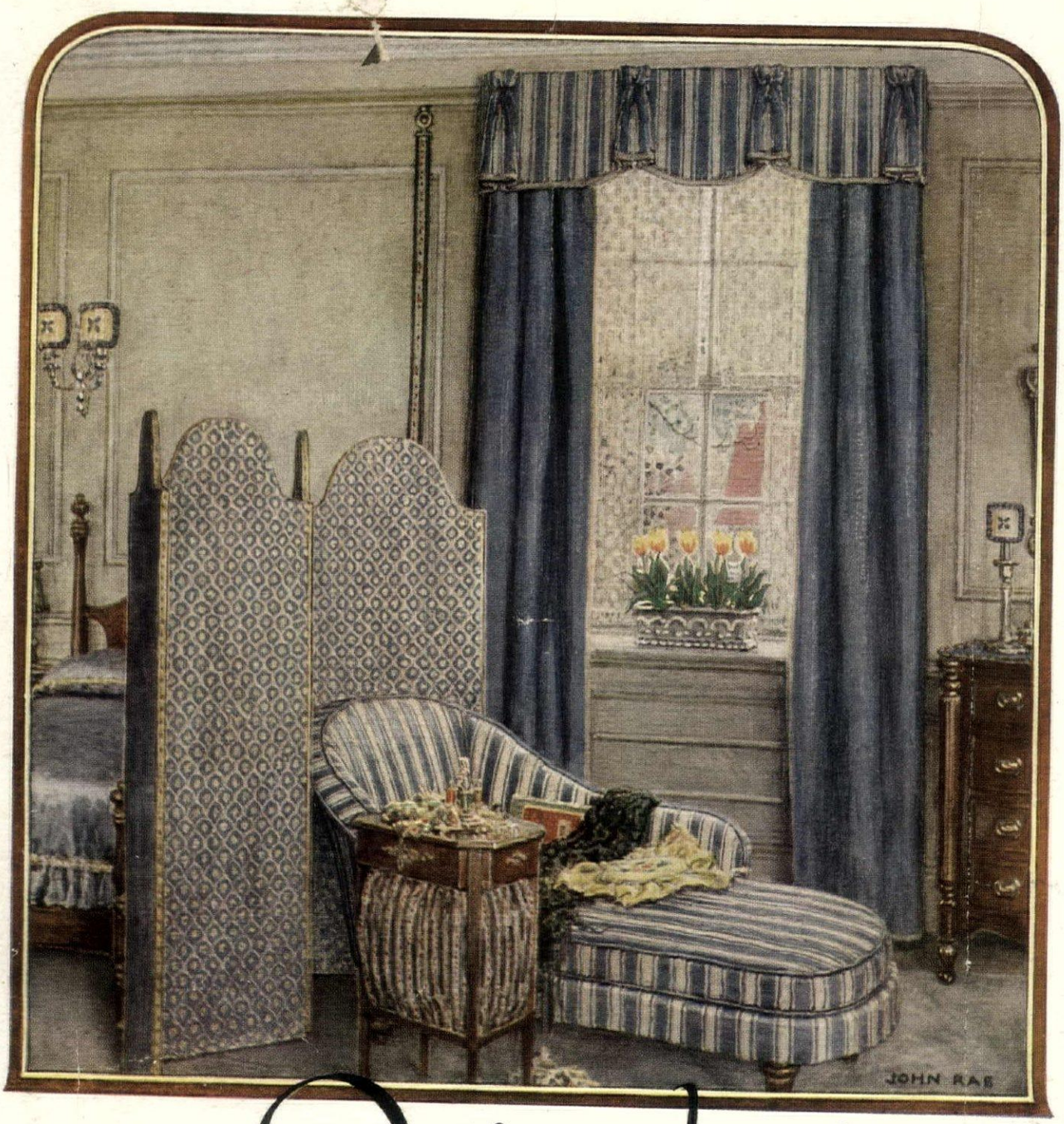


A NEW BOOKLET ON DRAPERIES, beautifully illustrated in colors, showing many charming and fashionable window treatments by a New York decorator, will be sent for 20 cents, stamps or coin.

Casement curtains are Roslyn Grenadine; Valance, Lounge are Stanley Striped Satin; overdraperies are plain Derby Satin; Screen is Biltmore Brocade. All Orinoka Sunfast and Tubfast.

Orinoka

GUARANTEED SUNFAST DRAPERIES & UPHOLSTERIES

FOR bedrooms—for every room, nothing is more charming, fashionable or serviceable than Orinoka Guaranteed Sunfast Fabrics.

For use against the glass there are beautiful casement cloths—figured or plain, light gauze or heavy weaves. All are exquisitely colored. All are soft, lustrous, radiate a mellow light and hang gracefully.

In overdraperies there is a wide selection. Striped, figured or plain weaves; light or heavy in weight; and in colors to harmonize with any interior. For furniture coverings and bedspreads there are materials to match the hangings—a practice in decorating now much in vogue. And you know that they will not fade and can be kept fresh and clean.

All Orinoka Guaranteed Sunfast Draperies are dyed in the yarn by a special process in our mills in Philadelphia. They are *absolutely* sunfast and tubfast. If they fade from exposure to the sunlight or from washing the merchant is authorized to replace them with new goods or to refund the purchase price. Orinoka Guaranteed Sunfast Draperies hold their luster and color, and will not rot.

It pays to be specific in buying. Ask for *Orinoka* Guaranteed Sunfast Draperies. Look for the Orinoka Guarantee Tag on the bolt.

GUARANTEE

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

ORINOKA MILLS, 130 Clarendon Bldg., New York

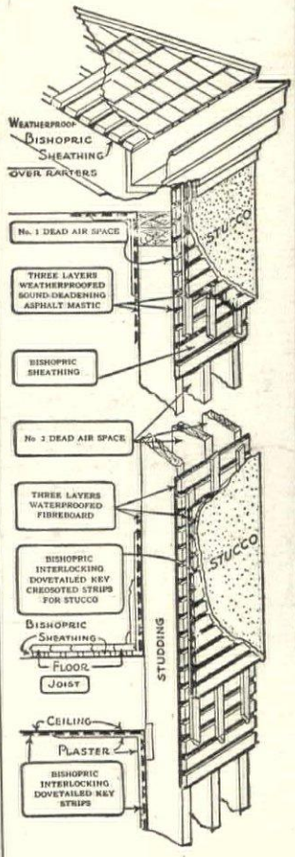
CIRCULATING

A stucco house built of

BISHOPRIC

The Super Stucco—Plaster Base

is enduring—with no "cost of upkeep"



Residence of Geo. W. Klewer, Architect, 36 Crescent Drive, Glencoe, Ill.
Bishopric Sheathing used as sub-flooring—on roofs under shingles, and as Sheathing under Bishopric Stucco Base. Bishopric Stucco Base used on all exteriors. Bishopric Plaster Base used on all interiors

THE life of a Bishopric-Built home cannot be reckoned by years—it is a matter of generations.

Once built, that home becomes a lasting thing of beauty and satisfaction and economy.

Economy, because there is no cost of upkeep.

A frame home, for proper care, must be painted every few years.

A Bishopric-Built Stucco home does not entail this added expense.

There is no paint to fade, and it keeps its attractive whiteness.

Then, too, the Bishopric-Built home is economical for it can be constructed with less expense than a brick or frame home.

The home built of Bishopric means real economy and durability.

You build but once; build right.

THE DOVETAILED KEY INTERLOCKS THE PLASTER
BISHOPRIC STUCCO AND PLASTER BASE
TRADE MARK REGISTERED

We have prepared "Bishopric For All Time and Clime", a booklet for you, containing facts and figures, and illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Ask for it.

THE BISHOPRIC MANUFACTURING COMPANY

570 ESTE AVENUE (NEW YORK CITY OFFICE: 2848 GRAND CENTRAL TERMINAL) **CINCINNATI, O.**

FACTORIES: CINCINNATI, OHIO, AND OTTAWA, CANADA

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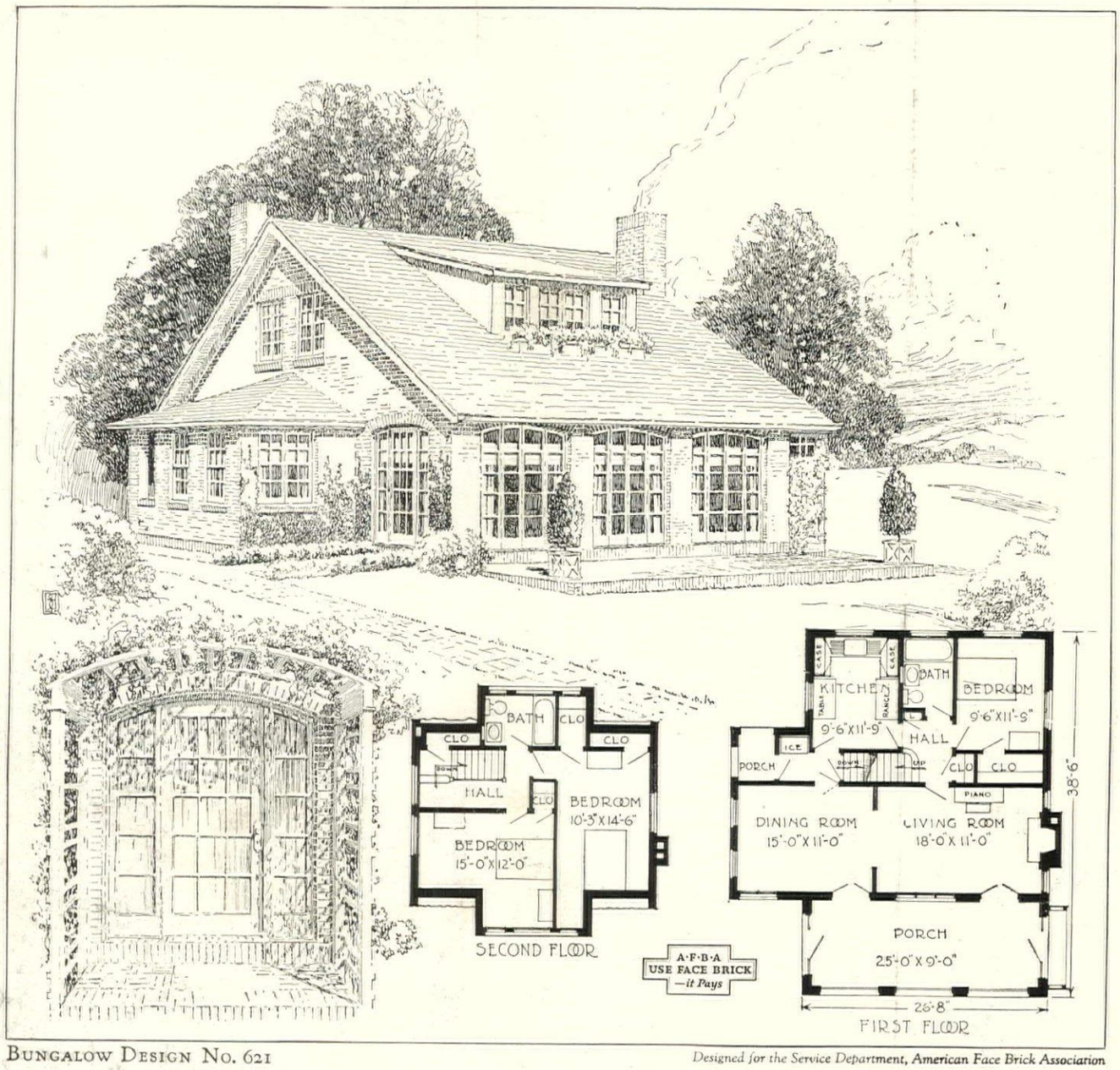


BUNGALOW DESIGN NO. 621

Designed for the Service Department, American Face Brick Association

This airy, sunny cottage is one of the designs in our "Face Brick Bungalow and Small House Plans." The large porch, ample living and sleeping quarters, and the generous windows, assuring plenty of light and ventilation, combine to make this an exceptionally livable house.

Beautiful, Economical Face Brick Homes

THE joy and satisfaction of your new Face Brick house is only enhanced by the years. Time mellows its beauty, weather cannot mar it, and age does not undermine its strength. It will serve you a lifetime and be a heritage to your children.

Costing but a little more than less beautiful and less enduring materials, it becomes in a few years the most economical house you can build; for the Face Brick house depreciates almost imperceptibly, requires no repairs and little painting around doors and windows, and saves money in fuel costs and insurance rates.

"The Story of Brick," an artistic booklet with numerous illustrations, discusses these matters in detail. It has much helpful information for all who intend to build. Sent free.

"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses, in all sixty-four, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans, even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in formulating your future plans for a home.

You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents in stamps. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices.

Address, American Face Brick Association, 1121 Westminster Building, Chicago, Illinois.

Meeting the Needs of Today at the Hampton Shops

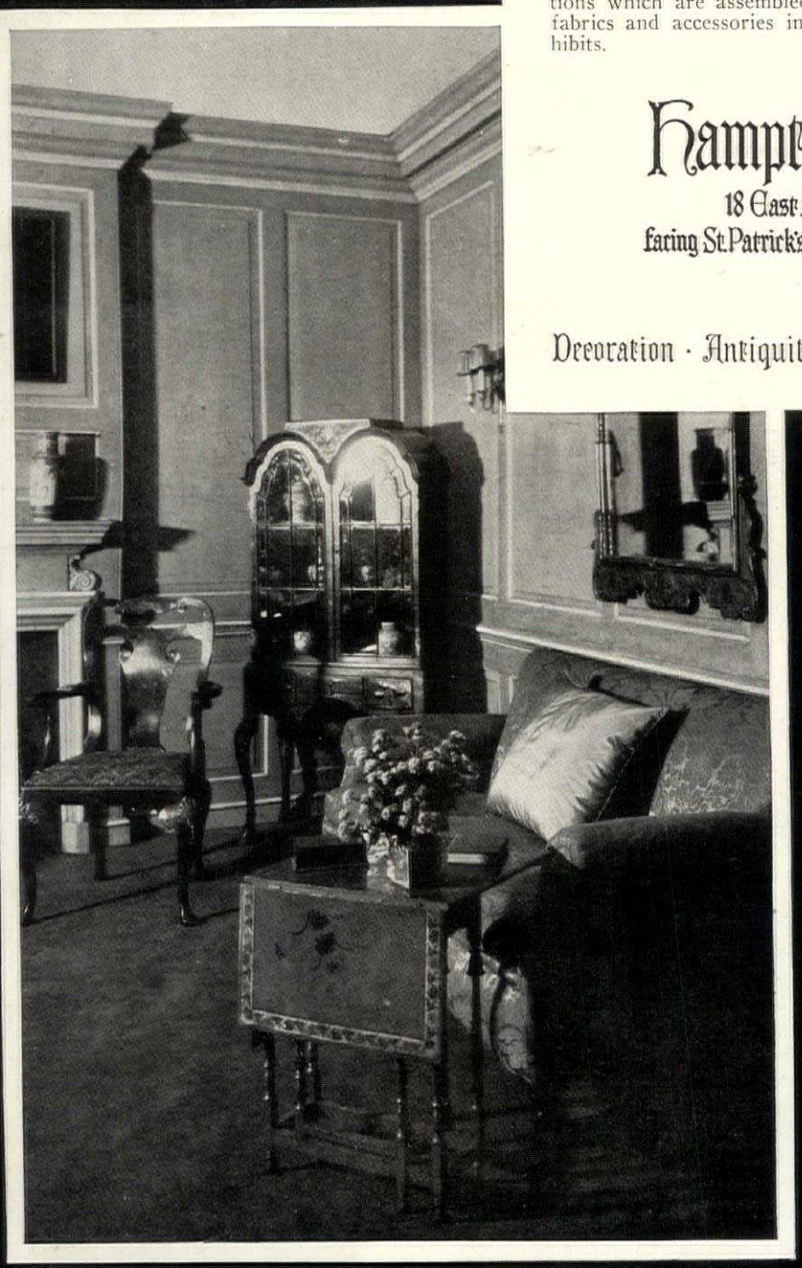
THE beauty of detail and simple curved lines of early eighteenth century English furniture seem to lend themselves with equal grace and distinction to both conservative and luxurious homes.

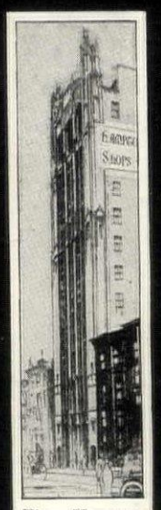
In completing such fine old painted paneled interiors as shown in this photograph, in accordance with the individual preferences of each client, the Hampton Decorators offer not only their experience and knowledge, but also the vast resources of the collection of beautiful antiques and hand-made reproductions which are assembled with harmonious fabrics and accessories in the Hampton exhibits.

Hampton Shops

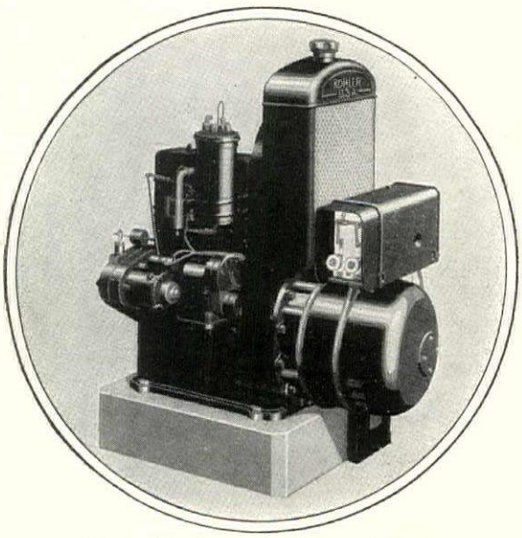
18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration · Antiquities · Furniture





The Hampton Exhibits occupy this entire building. No branches or associated companies



The Kohler Automatic Power and Light, 110 volt D. C.—without storage batteries

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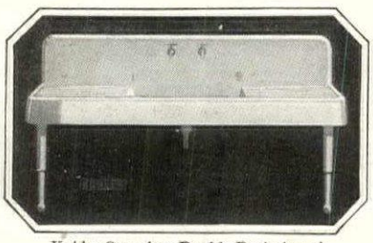
Through the services of the Kohler Automatic Power and Light Plant standard 110 volt electricity for operating electric lights, electric household and power appliances and electric running water systems is made available, everywhere, with the same convenience as in cities.

The Kohler Automatic produces up to 1500 watts of electric current, sufficient for sixty 25-watt lights or the equivalent in power. It operates without storage batteries, doing away with the time and expense usually experienced in maintaining and replacing batteries. And it is self-starting.

And this dependable unit is backed by the 48 years of successful manufacturing experience of this company, and bears the identical standard of excellence for which Kohler Enameled Plumbing Ware has so long been noted.

* * *

You are invited to send for a copy of our illustrated booklet, "THE KOHLER AUTOMATIC," which describes in detail the many features of advantage possessed by this plant.



Kohler One-piece Double Drain-board Kitchen Sink

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Kohler Co., *Founded 1873*, Kohler, Wisconsin
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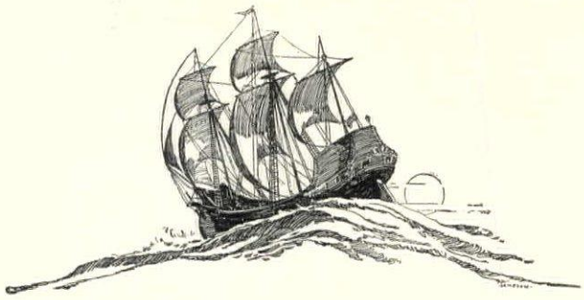


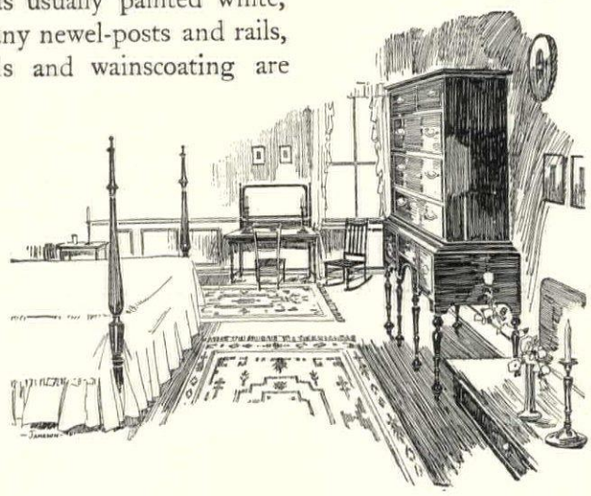
Why our Colonial forefathers liked Mahogany furniture

FOR the seventy years preceding the Revolutionary War, American Colonists lived in greater comfort, even luxury, than did people of like circumstances in England. The colonies enjoyed a brisk trade with the Barbadoes and Jamaica. Mahogany logs were brought North and more Mahogany furniture was made in New England than Old England knew. Chests of drawers, highboys, sturdy windsor chairs and desks were turned out in large numbers. *The possession of Genuine Mahogany meant a substantial standing in the community, just as it does today.*

Our Colonial forbears had a tremendous pride in the appearance of their homes. In every residence of importance, the "best" room was almost a shrine. In it were kept the finest pieces of Mahogany furniture.

Fine wall paper was commonly used after 1745. The interior trim was usually painted white, but beautiful Mahogany newel-posts and rails, Mahogany plate rails and wainscoating are frequently found.

Perhaps no other wood is so closely identified with the romance of Colonial days as is Mahogany. We find inventories of household furniture as far back as 1708 in which "my Mahogani Chest of Drawers'' and "my carven Mahogani Bedstead'' are alluded to with the respect due beloved possessions.



The universal desire to own articles of Genuine Mahogany is just as evident today. The young housekeeper looks forward to the time when she can furnish her dining room with "real" Mahogany. A Mahogany table or desk is looked upon as being a desirable gift to the head of the house.

And while the desire to own Genuine Mahogany is just as strong as it was in the times of the Colonial Dames, care must be exercised to see that furniture bought today is Genuine Mahogany and not a substitute.

If you pay for Mahogany you ought to get Mahogany—and nothing else.

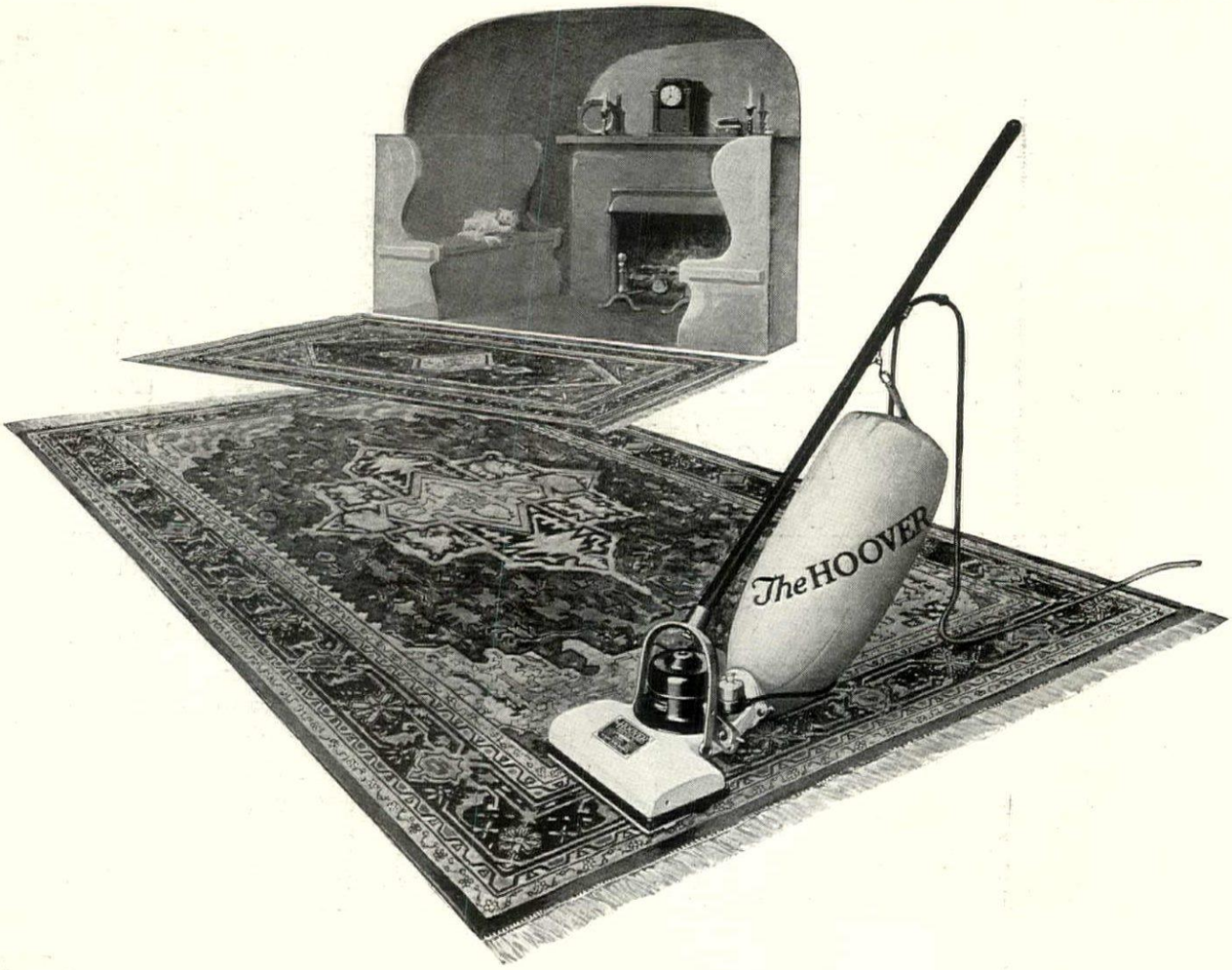
The Mahogany Association is co-operating with the furniture manufacturers and dealers of the United States in an effort to aid the purchaser of furniture in his desire to get Genuine Mahogany. A return to the days of Genuine Mahogany is apparent.

Mahogany is the wood of fashion and refinement today just as it has been for the last three hundred years.

After all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, 347 Madison Avenue, NEW YORK



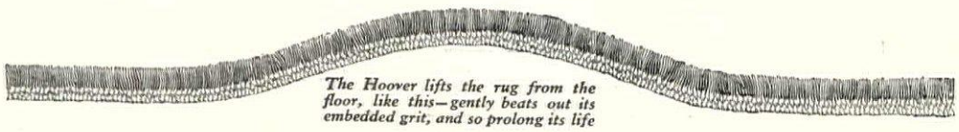
It is no longer considered good housekeeping to overlook, between semi-annual housecleanings, the continual accumulation of germ-breeding dirt in the depths of one's rugs. For a new standard of cleanliness, that of rugs kept totally free of dirt the year around, has been introduced by The Hoover. This efficient cleaner thereby minimizes the danger of sickness and repeatedly saves its moderate cost by preserving all rugs from wear. In one easy, rapid, dustless operation guaranteed to prolong rug life, it gently beats out all germ-laden, nap-wearing grit from beneath rug surfaces, electrically sweeps up stubbornest litter, erects trodden nap, revives colors and suction cleans. Only The Hoover does all this. Get a Hoover and live in an ever-clean home.

The HOOVER

It Beats — as it Sweeps — as it Cleans

Write for booklet, "How to Judge an Electric Cleaner," and names of Authorized Dealers licensed to sell and service Hoovers bearing our guarantee

THE HOOVER SUCTION SWEEPER COMPANY, FACTORIES AT NORTH CANTON OHIO, AND HAMILTON, ONTARIO



The Hoover lifts the rug from the floor, like this—gently beats out its embedded grit, and so prolong its life

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It will pay you to call with your architect at the nearest Branch or Exhibit Room and profit by Crane co-operation. You can see the various articles as they appear in use, select exactly the types and sizes you desire, and rest assured that in all details you are protected by uniform Crane quality.

We are manufacturers of about 20,000 articles, including valves, pipe fittings and steam specialties, made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures and all purposes, and are distributors of pipe, heating and plumbing materials.

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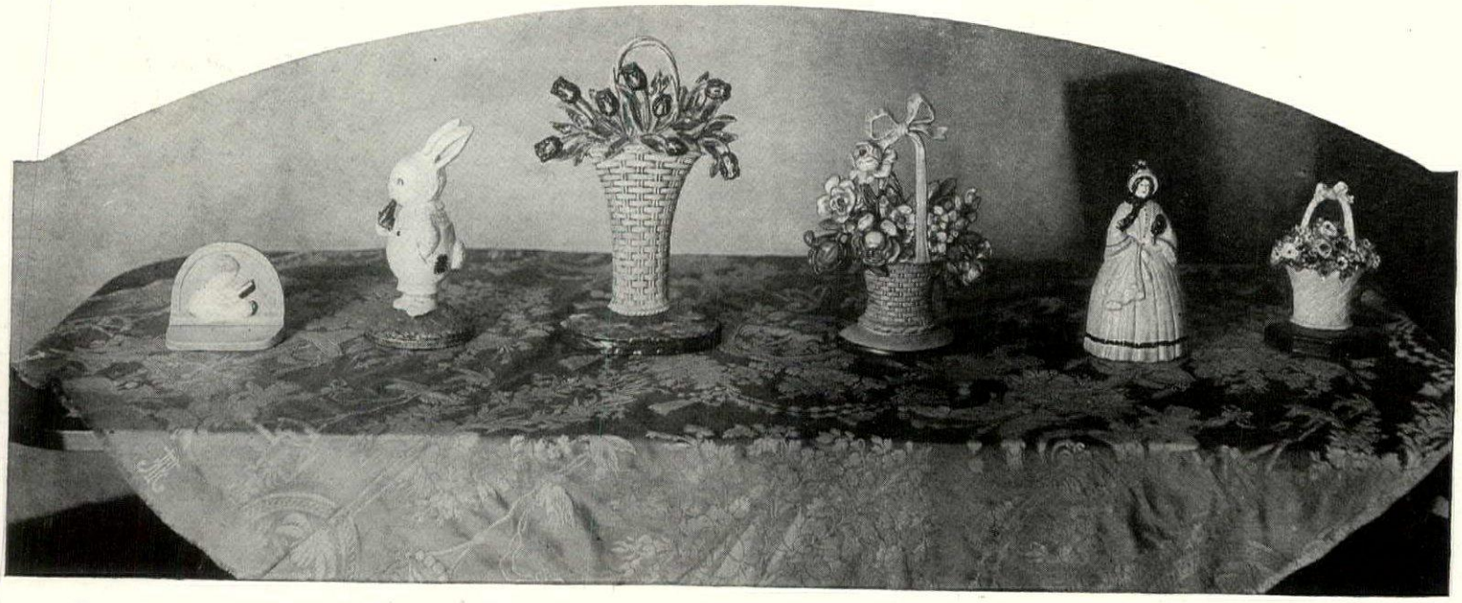
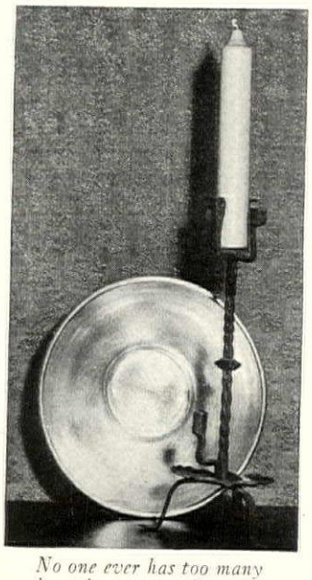
THE ACCESSORIES OF YOUR HOUSE



(From left to right) A door-stop for the baby's room, with smooth edges and corners, $3.00; a pet and door-sentinel for a child's room, $4.00; a basket of tulips in natural colours, the basket in an ivory tone, 13" high, $6.00. A basket of flowers, 11" high, the ribbons painted in blue, rose, or lavender, $6.00; a Victorian lady to hold back the door, 9" high, $4.50; a small basket of old-fashioned flowers, $3.50; blue, rose, or lavender basket

It isn't always possible to have flowers on the table in winter, but oranges arranged in this dish of cream-coloured pottery would be almost as decorative a centre-piece; $15.00

Hung against a lovely piece of old Italian brocade, or on a plaster wall, this copy of a Venetian mirror would be very decorative. 33½" high, 19" wide, in gilt or polychrome, $30.00



No one ever has too many bowls or candlesticks. This wrought-iron copy of a Spanish candlestick is 15" high; price $15.00. Coloured candles, $1. The pewter bowl, 15" in diameter, costs $15.00

OF course we know that it's two months till Christmas. So we won't do more than remark casually that any of the things shown on this page would be pleasant to find among one's Christmas packages. And then content ourselves with adding that Christmas shopping done early is twice blest, as every giver knows.

But accessories for your house aren't a matter of season, of course.

HOUSE & GARDEN SHOPPING SERVICE

19 West 44th Street, New York City

You'd be equally glad in May or December, to find a decorative door-stop, a well-made iron candlestick, an Italian mirror modelled and decorated by an artist.

If you're looking for things of this sort, and perhaps don't see just what you want in the Shopping Service pages, write to the Shopping Service. They'll be glad to find it for you if it's to be had in New York.

The Illustrated Magazine de Luxe

TOWN & COUNTRY appears on your library table like an illustrated letter from your friends in many cities. Always with this comment appear photographs—photographs edited with rare judgment and printed with the highest excellence of publishing.

The result is a magazine with a surprising number of pages, devoted to telling about the latest entertainments of Society, the latest play or opera, or book or art exhibition; devoted to recounting interesting incidents about people of note, about amateur sport as it appeals to people of wealth, about their new homes and about club and country house life.

TOWN & COUNTRY professes to a frank and wholesome friendliness toward outdoor life and luxurious living, and it reflects this life with accuracy and understanding.

Buy it at the better class newsstands, or—a surer way—SEND US $2.00 FOR THE NEXT EIGHT ISSUES, and secure the biggest and finest issues of the year.

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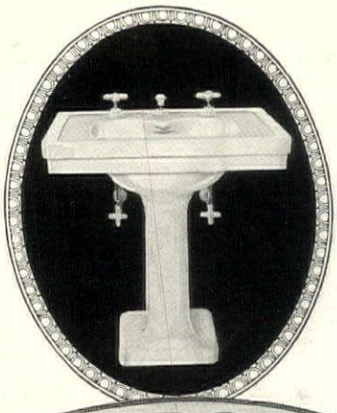

MADDOCK

Foremost in enabling the housewife to keep the bathroom clean

LIKE all Thomas Maddock fixtures, the Madbury Lavatory shown above, embodies many advantages that insure the utmost in sanitation and lighten the burden of housework.

Made with a china supply nozzle, an integral feature that does away with faucets and other metal slab-fittings, this fixture saves the time and care required to keep such parts clean.

And, being constructed entirely of glistening, pure white, almost unbreakable vitreous china, a non-absorbent, stain-proof material that is as easy to clean as a china dish—this lavatory represents the finest achievement of half a century's development in sanitary equipment for the home.

Any one interested in equipping a new or an old bathroom with fixtures that save so much in time and care, should write for "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

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Besides this famous structure, Thomas Maddock equipment is used also in the Hotel Pennsylvania, New York, "The World's Largest Hotel;" in the home of the Saturday Evening Post, Philadelphia, and in many other equally famous buildings in all parts of the country

The Garden Pier, Atlantic City's most noted amusement place, is Maddock equipped

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He just wags his tail and walks right in.

Of course it must be the right puppy. (But we know him.) And the right heart. (But you've got it.) Just drop a line to

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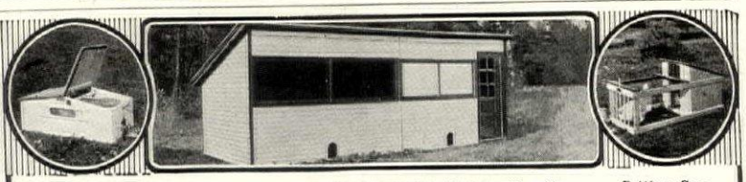

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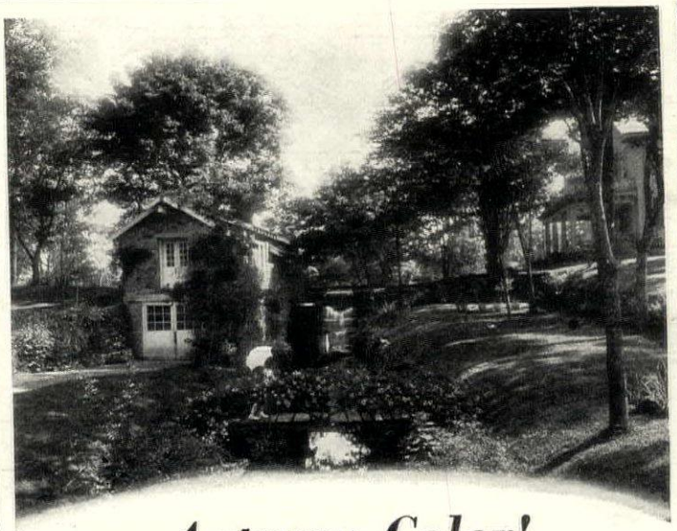

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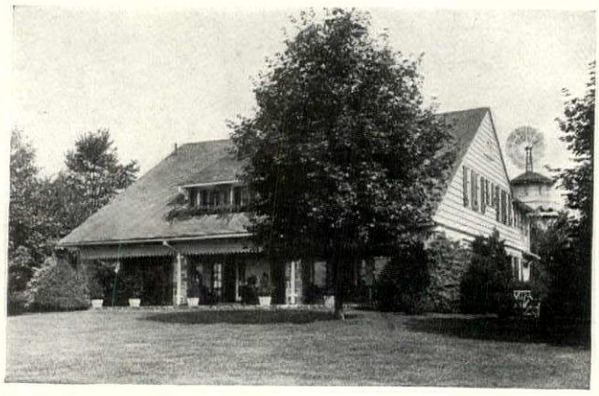

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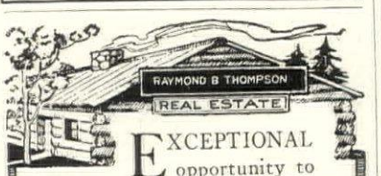

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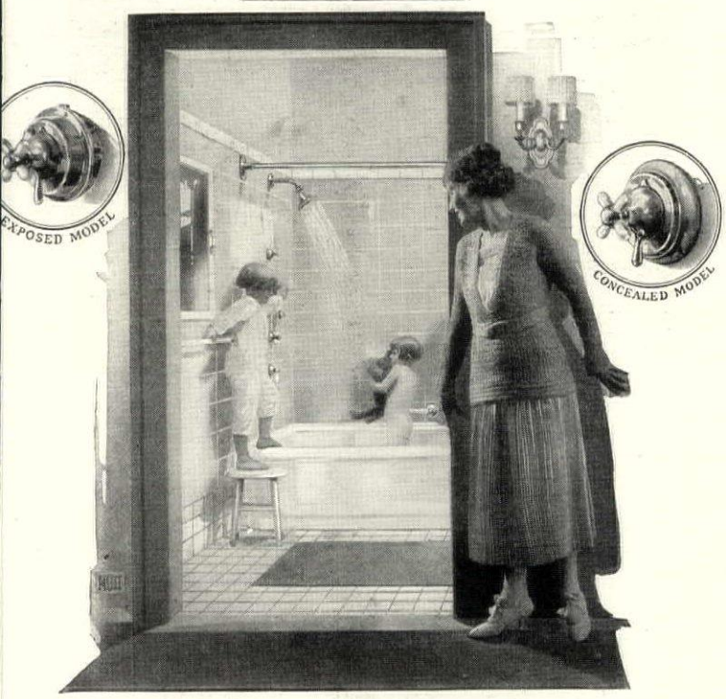

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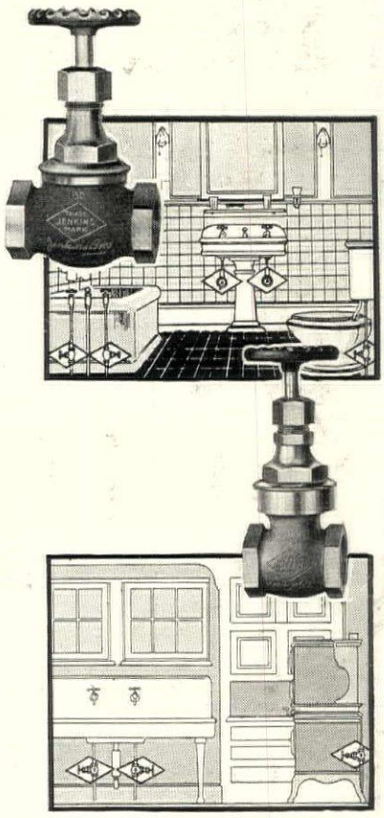

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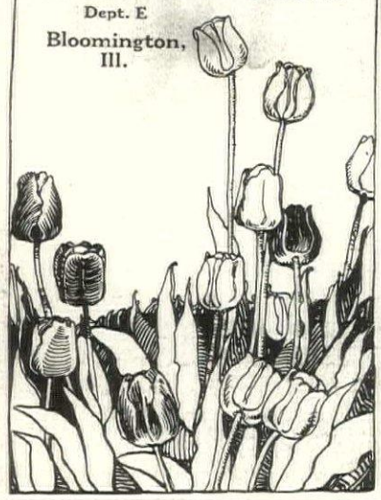

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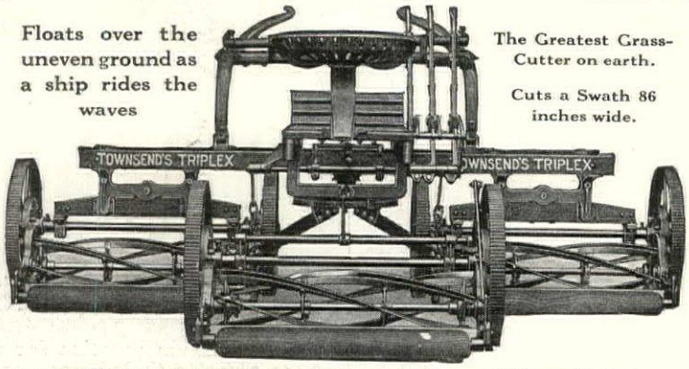

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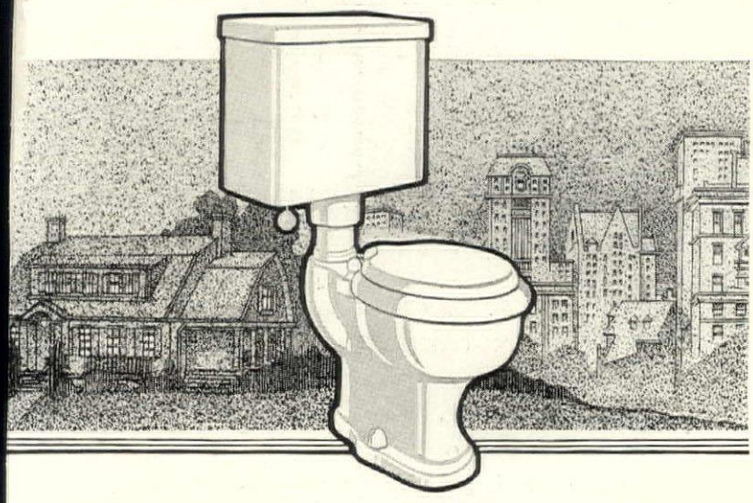

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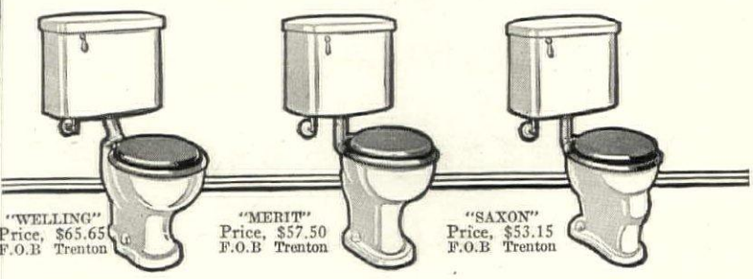

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To harmonize with this *milieu* of comfort and cheer, Mrs. Mantell has chosen to curtain her windows with coarse, ecru Quaker Tuscan Net, with simple overdraperies of chintz.

Mrs. Mantell says these curtains are so simple to make that any woman can easily copy them. At our request, she has sent us full directions. These we shall be glad to forward if you write.

Mrs. Elsie Waterbury Morris

Wife of Gouverneur Morris, the Writer, Vice President of Primrose House, Decorates the Living Room of Her New York House With Quaker Tuscan Net Curtains

THIS is a comfortable room with its chairs of deep red leather and its gay chintz divan. And through the windows the warm evening autumn sun of New York filters through the curtains of Quaker Tuscan Net, ecru in color—and simple in design.

Mrs. Morris, the wife of Gouverneur Morris, the novelist and scenario writer, is best known on her own account. A sportswoman and society leader, Mrs. Morris has recently chosen to enter the business world.

Her decorator has made her Tuscan Net curtains in accordance with her own design. We have Mrs. Morris's directions for making them. These we shall be glad to send you, upon request.

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House & Garden

CONDÉ NAST, *Publisher*
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CHRISTMAS GIFTS NEXT

IN the garden, tidal waves of cosmos are spilling over the wall. African marigolds puncture the green background of shrubbery with their brilliant yellows and golds. Helenium lifts a terra-cotta cloud. Zinnias flash and flame along the border. Far off, the hills are beginning to turn. Autumn is here—the cool, crisp mornings, the sharp nightfalls and the clear sky that give a hint of winter eventually inevitably to come. Outdoors there isn't a hint of Christmas. But inside here—!

For days and days our shoppers have been combing the wares of a hundred streets, girl shoppers and men shoppers picking out, in these autumn days, the Christmas presents for a hundred thousand readers scattered all over this country.

House & Garden's is a big family to buy for. Its stocking is enormous. All kinds of desires and needs have to be met. Think of trying to imagine the Christmas hopes and needs of a hundred thousand people! Think of the searching necessary to fill these needs, the study of stocks in scores of shops!

A little decoration in Grisaille, one of the illustrations in the Christmas number

Outside, tidal waves of cosmos spill over the garden wall. Inside, is a vast room with tables stacked high with Christmas presents.

This is the romantic contrast of one September afternoon. And it is this romance that makes editing such a great game. It is this feeling that each page, as it goes to the printer, is an anticipation of a vast number of needs and desires.

Not all of this Christmas issue can be devoted to Christmas gifts, but a large proportion is, and the range of choice is wide. There will be houses in this number, eight delightful houses including none other than Irvin Cobb's, with Mr. Cobb telling what he thinks of it. There will be color schemes for living rooms by Weymer Mills and some little French gardens designed by M. Forestier, who laid out the Bagatelle roserie in Paris, and something on decorations in Grissaille and an informative article on the quiet house. It will be a full stocking, this Christmas House & Garden, and it will be hung up early at the newsstands.

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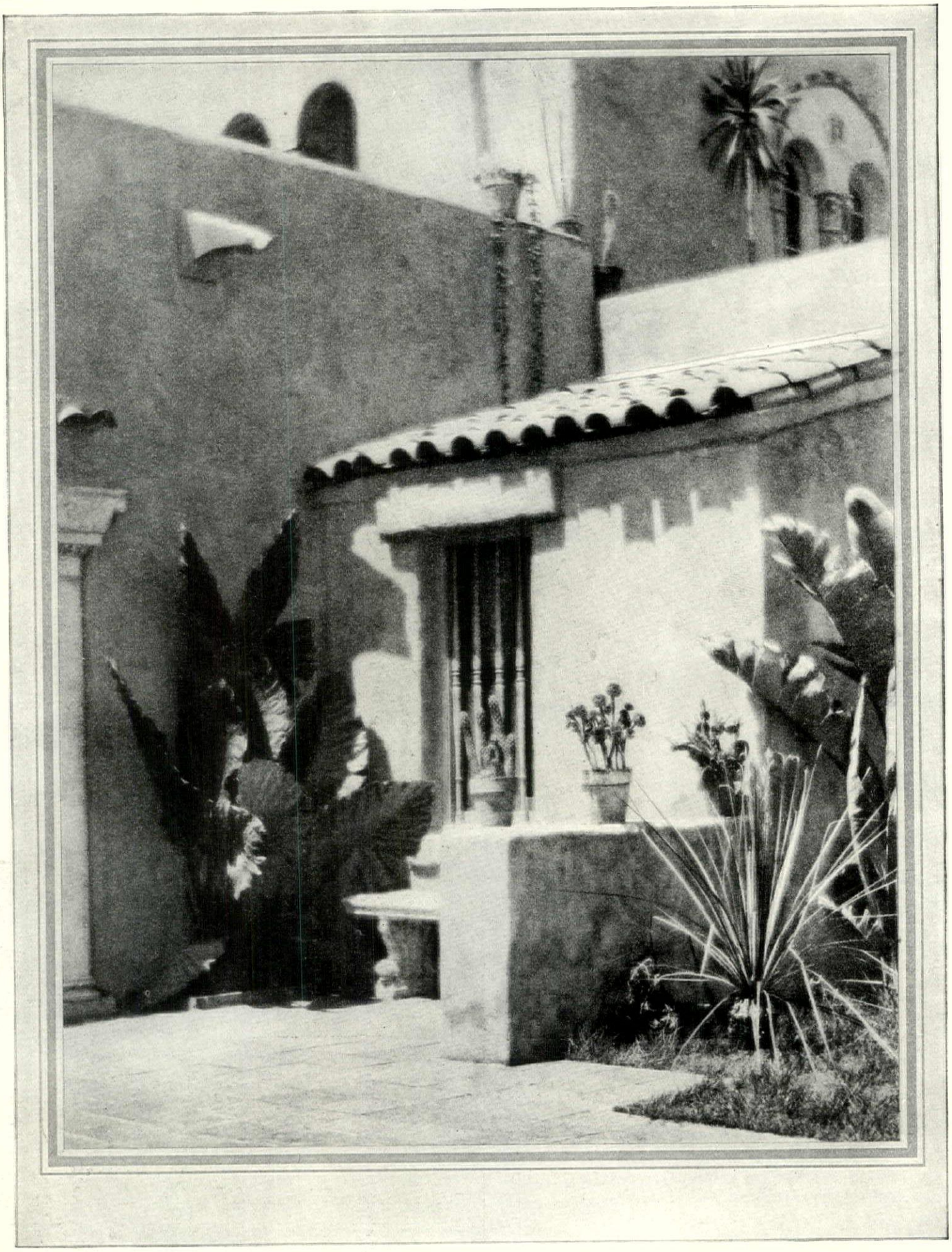
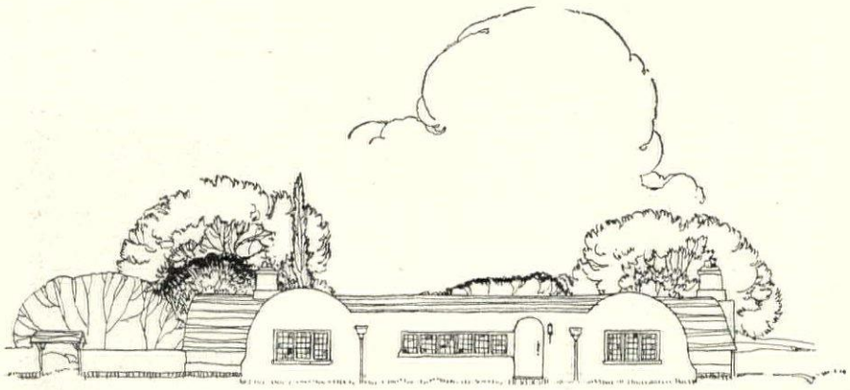


ROMANTIC BEAUTY IN CONCRETE

There is magic in this detail of a California house, with its fine harmony of space, form and roof-line. Moorish influence is traceable in the arched windows grouped under the arched lintel. Romance lingers in the sheltered corner of the terrace with its grilled narrow window, old marble bench, and tropical planting! The shadows on the sun-drenched walls make a form of decoration which California architects develop delightfully. Old red hand-made tiles cover the lower roof-line and the terrace is tiled so that it has comfort as well as beauty for outdoor living. Stiles O. Clement, architect. Other views are shown on the opposite page



SOME MODERN CALIFORNIA ARCHITECTURE

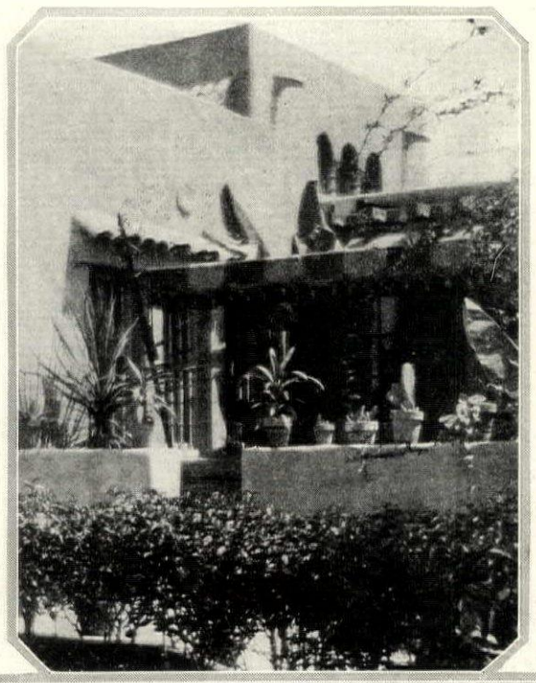
From the Wealth of Its Spanish and Indian Legacies Architecture on The Coast Is Evolving Significant Types

ELOISE ROORBACH

FORTUNATELY for her architecture, California was reached, in the early ays, by way of South America. The Spanish adres and adventurers, seeking souls and old, arrived at this flowering land without ny preconceived notion of what an early merican architecture ought to be. Needing omes, and having come from a land of great eauty architecturally, they began to build ith the materials at hand; the adobe brick ried in the sun met their requirements, and ith it they built into the beautiful mission ouses their rich memories of Spain.

They were evidently not conscious of any esire to adapt an old architecture or to create new. And happily the vivid tiled roofs and orgeous gardens, the grotesque stone masks et in walls, the carved water spouts, the little patios with fountains and ornamental wells, so much a part of old Spanish architecture, fitted perfectly into California's deep blue skies, purple hills and tropical foliage. And in the most modern and up-to-date architecture found on the Pacific coast today, the low roofs, flat walls, hand-made tiles and arches for swinging bells still prevail.

The freshness of spirit that has always dominated the work of the western architects is singularly interesting. Although the houses in California today carry a rich tradition of Spanish form and color, nevertheless, they are definitely original, the significant men (such men as Myron Hunt, Elmer Grey, and Richard S. Requa) vary California's architectural type to suit their own interest, imagination and the needs of their clients. And



This garden terrace view of a house at San Diego shows many Spanish and Moorish details combined effectively

Kales

Flat roofs and rectangular construction are enlivened by rich ornament in this San Diego house. Courtesy of the Frank Meline Co.

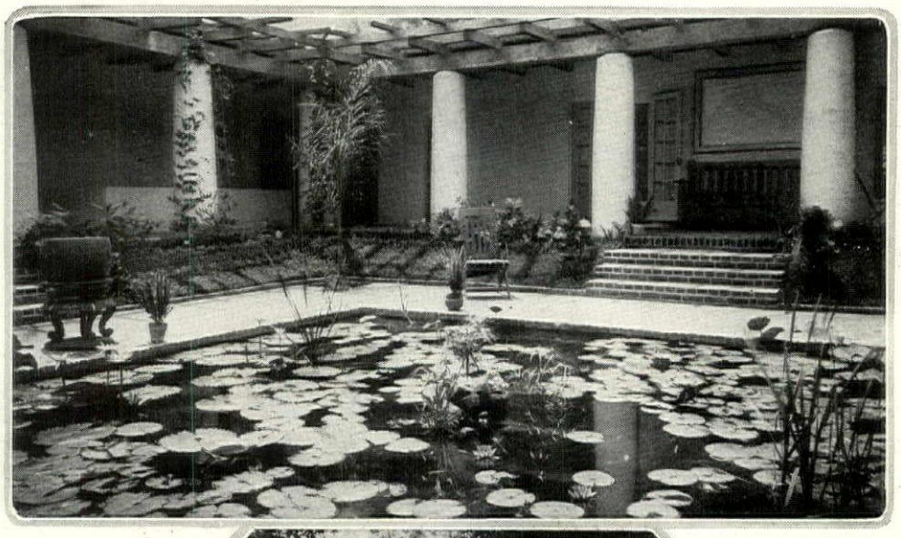
so you find a house of Moorish inspiration brought up-to-date and suited to the climate, a Spanish type developed and changed and made comfortably modern, and the bungalow from India fitted into the special needs of our western coast architecture.

To be sure, there are few of those old homesteads such as are treasured in New England and in the South, there are no picturesque or gentle ghosts that patter down the hallways at twilight, no melancholy fields telling of drudgery and failure, for California is still a young land with its vigorous romance, thrilling history and a childlike enjoyment of life.

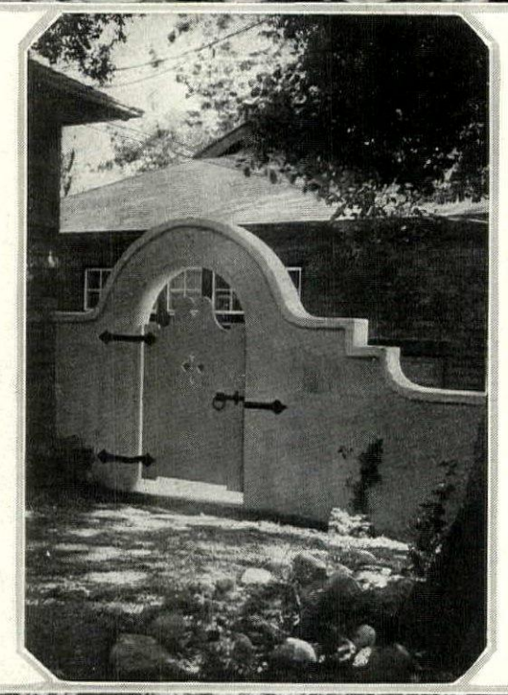
A more definitely historic and delightfully original piece of domestic architecture than the house and detail on the first page of this article has rarely been accomplished on the Coast. The severity of its outline is Spanish and the exquisitely ornamental detail of the arched windows and doors and the splendid columned entrance to the porch are derived from the Moorish. There is not one superfluous piece of ornament on the entire house. The windows and entrance on the lower floor are protected from the sun and rain by old hand-ma tiles which add a gorgeo note of color. Curious enough, a group of windo in the second story of t house are held together wi twisted Saracen column and all seem in perfect a cord. As the architect h evidently relied on tropic vegetation for the ornamen ing of the walls of t house, it is vivid and colo ful to a degree.

It is interesting the wa in which the roof outline the house follows with i square forms the curving the outline of the hills b yond, and yet how perfectl suited it is to the level stret of land on which it is place How carefully each deta of the finish of the house ha been considered is shown i the support used for th brilliant awning, an old Spanish spear.

To study her modern architecture is lik reading the history of the country, so intimatel does it speak of California's life and the qual ity of her people. The northern and southern sections of California both have their own variation in architectural type, developed from individual requirements, and fitted to modern needs; in the north the great red-brown sequoias have given material and suggested contours in



This water garden is in the center of a Hollywood home. A pergola surrounds the pool. Mead & Requa, architects



A verde green gate set in a biscuit-brown wall is one of the details in a home designed by Richard S. Requa

The modern interpretation of Spanish architecture takes many forms in California. This example of a San Diego home by Richard S. Requa is one of the types

The flat white walls form a perfect background for vines, trees and foundation shrubbery. Tile above the casement windows introduces a note of color

In designing this residence at Hollywood, the architect, Richard S. Requa, has broken up the ground into little gardens. Tile roofing is combined with white walls

One of the details of this house is a balcony and bay window swung out on heavy brackets. Its simplicity is startling. Below is the studded gate leading to the patio

building to a noticeable extent, in the south the intense sunshine has called for light-colored buildings that could be framed by tropic trees and take account of strong shadows.

Some of the finest houses in and around San Diego built in the perfection of the California spirit are the work of Richard S. Requa. These houses combine the romantic spirit of the past with the practical luxurious ideas of the living of today. Mr. Requa is a born landscape gardener and the spaces about his house are planted in rare sympathy with the architecture. In every little available corner he fits in a bewitching garden, sometimes the very house will encircle a garden with a pool resting in its heart. The walls of his houses sometimes seem actually to have been built as a ground for the play of tree shadows.

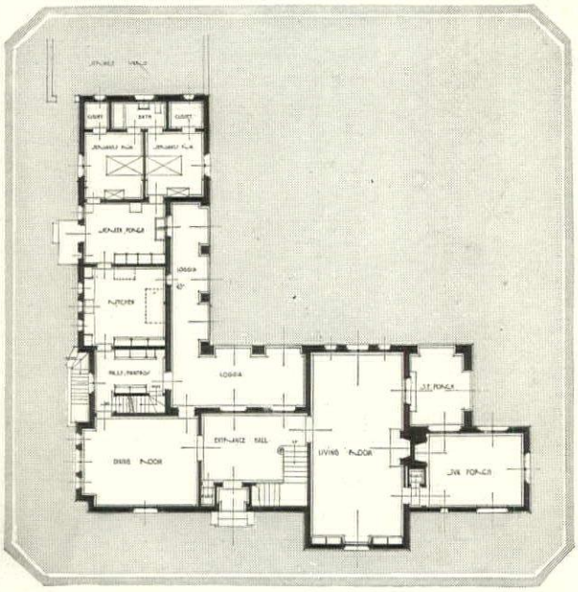
On one of the quiet streets at the end of Balboa Park, San Diego, is a fine example of modern development of old Spanish architecture. You can see by a glance at the illustration how carefully the exterior of this house has been considered in relation to the planting. Tall Italian cypresses make a straight dash of dark green against the house and the delicate foliage of the tree seems to bend appreciatively over the flat roof. In the summer campanulas color the low retaining wall; their place being taken by scarlet berries in the fall and winter.

A friendly use of stucco is made by Mr. Requa in his rounding of the corners of the walls and arches of this house. This soft effect is particularly noticeable in the lovely hanging bay window which rests on huge brackets of redwood and is roofed with hand-made Spanish tiles.

A second interesting modern California house by Mr. Requa is at Hollywood. This house rests on a low hillside and is flanked on both sides by enormous drooping pepper trees. The low-peaked roof is covered with tiles, and again the walls are absolutely devoid of ornament. This house is built on two terraces and a gracious dignified stairway leads to the second story. Mr. Requa's gift seems to be the wholly fresh and original way in which he develops variations in architecture beautifully to suit the site and the purpose of the house. In the architectural detail on page 22 one of his charming gateways is given, of biscuit-brown concrete, wood, painted verde green, with wrought-iron hinges and latches,—a gateway complete and perfect in its design. A lovely patio is also shown with its

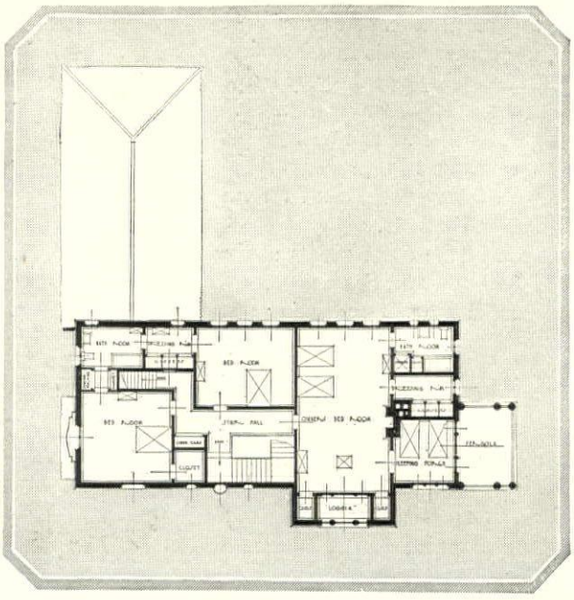
The residence of Stafford W. Bixby, at Los Angeles, is an interesting combination of cement and tile. The arch is generously used in creating loggias. The service yard is enclosed and the garage is tied to the house by a high wall. The garden is quite separate

The front façade of the Bixby residence shows a variety of enrichment—the entrance pronounced by tile trim, a grill above it, wrought-iron balustrade and twisted Italian columns on the upstairs loggia and palms roofing the porch. Elmer Grey, architect



The first floor plan provides for rooms that are practically the width of the house or opening on the loggia. This gives cross ventilation and plenty of light. All service is restricted to the wing

An owner's suite occupies a generous part of the second floor, with its bath, dressing room, closets, sleeping porch, private pergola and loggia. Two other chambers with bath and dressing room are provided



deep pool in the center and pergola running close to the house to form a cloister.

In another house Mr. Requa designed he has made use of the various shades of tile, bronze, copper, red and green, to give a gorgeous color effect to the house. These tiles cap the chimneys, the wings on the house, the garden walls and the main roof. All the woodwork is verde green and wrought-iron grill is used at the windows, door and garden gates.

Another modern house shown in this article is Elmer Grey's design in concrete for Stafford W. Bixby of Los Angeles. It is placed in a hollow, below low rolling hills. The main body of the house is roofed with red tiles with a curious thatching on the second-story pergola. There are three kinds of windows in the house, square, casement deeply arched, and a group arched and separated by Italian twisted pillars. The doorway has an ornamental arched headpiece, and over it is a little square window with a projecting circular iron grill. A fine cement wall protects the service end of the house and the garden back of the house is beautifully planted close to the cloister. Mr. Grey does not connect the planting of his grounds so closely with the architecture as does Mr. Requa. Each is practical and beautiful and a little separate.

The floor plans of this house are well worth studying, as no comfort or luxury for master or maid seems to have been omitted. Especially is the service end of the house interestingly, conveniently and wisely arranged. Note the screen porch between the kitchen and the servants' bedrooms, the closets and bath with light and air from the service yard, and a butler's pantry connecting the kitchen and dining room. Then the dining room is shut away from the living room by the entrance hall in the loggia and the space of the great living room is increased by the sun porch and the recess porch which open from it.

A large stone mantel relieves the austerity of the paneled walls in the living room of the Bixby residence

Wrought iron is used for the stairs. It combines well with the period types chosen for furniture

Tiled floor, rough walls, a coved ceiling and stone mantel are elements in the creation of the sunroom

The dining room is paneled in native wood that forms a dignified background for old furniture

The second story is just as perfect in its way. The owner's bedroom is the size of the living room. It has a recessed loggia, a private bath and dressing room, a sleeping porch and pergola. The joy of living could not go further than this. The fitting and furnishing of the Bixby house is quite as beautiful as the exterior and even more picturesque. Mr. Grey has used the arch for some of the doors most beautifully. His wood paneling is simply and richly done in the living room, and the furniture combines a collection of antiques and excellent modern pieces.

Two examples of the work of Myron Hunt were shown in the September House & Garden, in which that architect has successfully applied concrete to two hilltop houses in Pasadena. It was noticeable in one of these illustrations that Mr. Hunt employed rustic work in the pergolas. We find this again in the cottage which is illustrated further along. Here an open court is created by the wings of the structure and roofed in by rustic beams. Brick steps give a pleasant approach.

Although we generally think of characteristic California architecture as being based entirely on the Spanish taste, there are some recent instances where inspiration has been taken from the native Indian styles in adobe. An example of this is the little studio—"El Dominio Dos Cumbres".

An Indian puebla out on the mesas

(*Continued on page 72*)

THE GENTLEMAN AT HOME

IN that nice old mediæval poem, "Le Roman de la Rose", are found these lines—"Whoever aims at being a gentleman must keep himself from pride and idleness."

With pride we are not concerned, for this is not to be a disquisition on ethics, but with idleness and its opposite virtue, industry, we are mightily concerned, since it has much to do with the making of a home and the acquiring of contentment from it. The happy man is the industrious one, and he is most happy whose industry is devoted to the enrichment of his home.

These are broad statements, so we must set about to explain them.

IT is generally conceded to be the better part of wisdom for a man to engage the services of an architect in the building of his house. That is what architects are for. If we didn't employ them, architects would starve. Likewise, we would make many lamentable mistakes in our designs and constructions—such as putting into that house all the delightful but incongruous little details we promised ourselves to put in when we came to build, or placing bathrooms where there was no plumbing system or making our design so out of scale that the house looked as though it suffered from dropsy. This is what invariably happens when a layman thinks he knows more than the architect—and his house looks it. There are innumerable homes scattered over this broad and pleasant land which attest to this fact.

The wise man, then, employs an architect. But the wise man does not move out and let the architect move in, nor does any sensible architect desire him to.

The successful house is the result of intelligent cooperation between the architect and the client, for the architect's business is to express, in the mundane materials of construction, the client's idea of the sort of house he wants. He crystallizes the client's dream, he precipitates the filmy substance of a desire into the concrete essence of a house.

THE architect can build you a house, but he cannot make you a home. This is the point where the gentleman enters upon the scene in the leading rôle. In common parlance he is known as a handy man about the house; in the spirit of "Le Roman de la Rose", he is the industrious gentleman.

We generally think of the handy man as one who, in his youth, manifested a penchant for playing with tools, and who, in middle age, has never entirely recovered from it. The sort of person who can drive a nail without bruising the board, who can saw in a straight line, who is ready with the glue pot, who can screw together broken chairs, mend china, hang pictures, adjust roller shades, lay carpet, put on locks and fix doorbells. These things are accounted a great virtue, and many men pride themselves on possessing it. For a matter of fact, this readiness is nothing unusual, it is quite commonplace. What is unusual is creative industry, the gift that makes it possible for a man to take the bare house that the architect hands him and, by ingenuity, incorporate those pleasant little marks of his personality and skill that will make the house his home.

During this past year I have been searching for examples of just such creative industry and I find their name is legion. Country houses especially seem to be ripe fields for this sort of endeavor. Here it is an ingle nook walled in with bookshelves, there it is an ornate shelf for china, here an unusual system of porch lighting, there a superb use of commonplace objects. One country living room had indirect lighting made possible by ordinary wooden chopping bowls suspended beneath the globes by ornate Chinese tassels. In another a sluggish stream wa dammed and harnessed to furnish light and power. A third had a rough stone fireplace built by the owner's hand and equipped with an electrically-run spit for *al fresco* cooking. Each of them was an evidence of the industry of the owner, and whenever I found them, I found men proud of their homes and happy in them.

SOME wise person has said that there are two kinds of people who have homes—those who, when they arrive home, say, "Where'll we go?" and those who ask, "What'll we do?" Having a home and not living in it may help support the road house and the local country club, but it does not create contentment. Industry creates contentment, and creative industry in one's home is the finest contentment of all.

This creative industry may find expression in a dozen different ways and in each instance the expression will have some lasting effect. It may take the form of a collecting hobby—pewter or old chairs or china or coins or racing pictures or band-boxes. Or it may lead to gardening, which is a God-given hobby no one can resist once he feels the stirring of it within him. Or it may take the architectural form and be expressed, as I have said, in laying up a fireplace with one's own hands. Whatever avenue his interest chooses to pursue, it will bring a man the greatest satisfaction when it leads to the enrichment of his home.

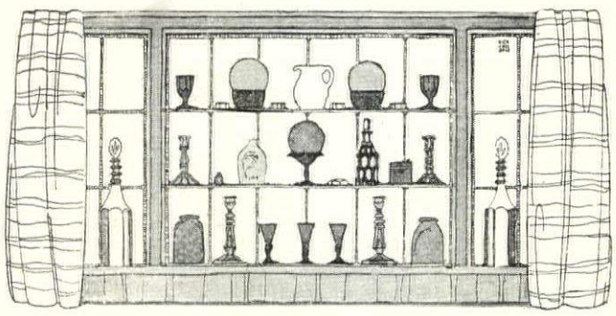
THUS far the handy man makes an ideal picture, his contentment well nigh approaches domestic Nirvana. There is another side to the portrait, and we would not be playing fair unless we looked upon it. The handy man may overdo. He may become too handy. His hobby may ride him. He may become so interested in doing things about the house that he neglects more important affairs. It may cause him to lose his perspective. He may suffer from what "Le Roman de la Rose" warns against—pride!

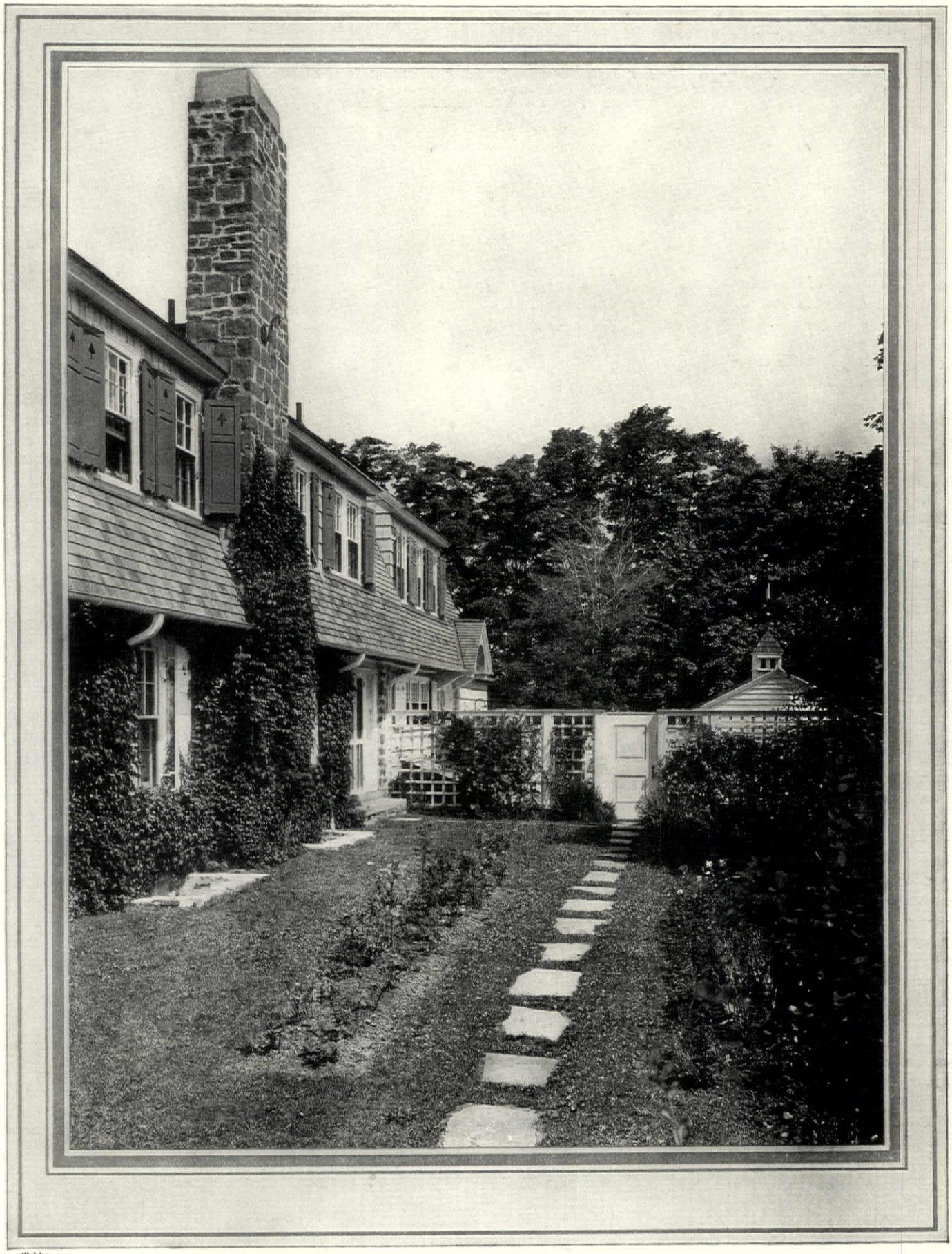
It is possible for a man to become so handy about the house that when professional and skilled talent is required, he prefers to do the work himself—and make a botch of it. He may become so wedded to his innocuous industry that he loses interest in the bigger job of the day's work, slighting that which brings in the necessary coin of the realm for that which tickles his domestic fancy. He may even get so self-centered about his hobby that he neglects to be interested in the pleasure of other people. In short, lose his balance.

It is a strange fact, but have you ever noticed that the sons of handy men make the best golfers? When a household depends upon one solitary member to do all the pleasant, little, odd chores, the other members of the family will never bother themselves to learn how. Everybody plays but father. The instinct for domestic industry does not appear to be inherited. Father gets all the contentment, and, somehow, he can't quite understand why the rest of the family does not share in his delight. It rather warps his judgment, and this is unfortunate for everyone concerned.

Like everything else in life, the most estimable hobby must be taken in moderation. One must not be handy to his own hurt. For the overdoing of a hobby leads eventually to satiety. The day can come when a man has worked on his house and in his garden to such an extent that he loathes the very sight of them.

The satisfaction of being the gentleman at home, then, should be enjoyed in small portions. This sort of contentment is too heady a wine to be drunk in large goblets. It is the liqueur of a rounded life, a sweet substance to be tasted a sip at a time—then cork the bottle.





Tebbe

THE BACK OF THE HOUSE

More and more are American houses turning their backs to the street and their faces toward the garden. This means that the garden side of life is beginning to be appreciated—the privacy of it and the quietude found among flowers, a peace not to be found on the street. It also means that we are developing the back of the house. This rear view of the home of Hilliard Smith at Hartford, Conn., illustrates a sensible and pleasing enclosure of the living room grounds by trelliage. The service is beyond. Vines will eventually enclose this garden. Smith & Basset were the architects

CUPBOARDS OF OLDEN TIMES

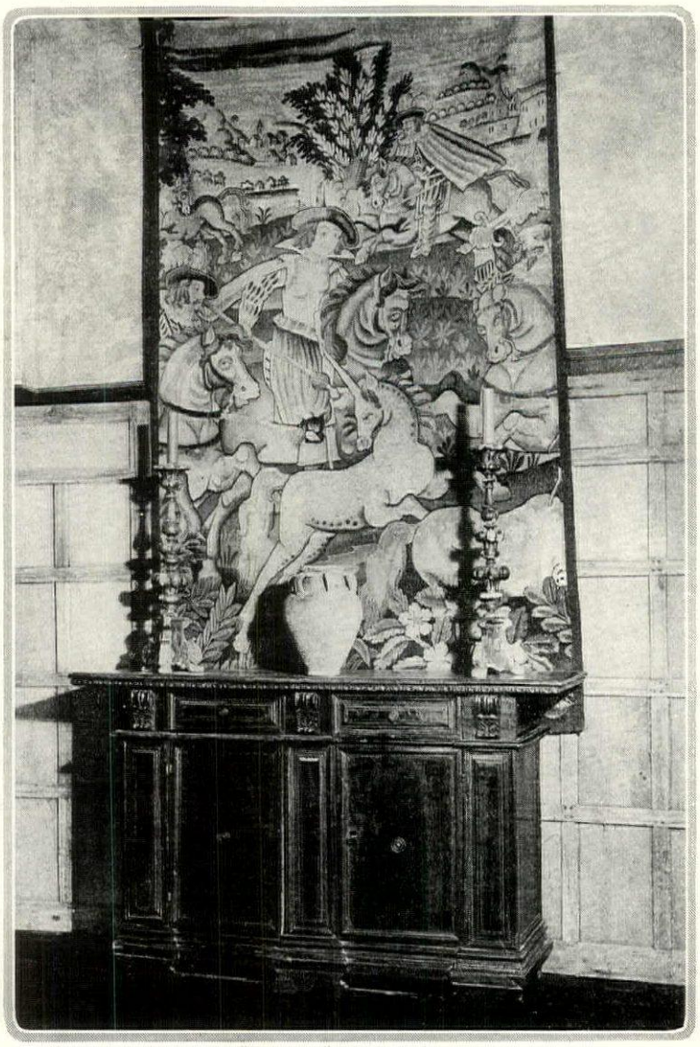
Although Mother Hubbard Lacked the Bone, She Had the Cupboard, For which Collectors Envy Her

GARDNER TEALL

WHEN old Mother Hubbard went to the cupboard to get her poor dog a bone, she was confronted, on her arrival, by a situation that has preserved the classic adventure in the annals of our deepest sympathy for all time. Outside of the metrical tragedy we know nothing of Mother Hubbard. The learned and Reverend E. Cobham Brewer, LL.D. has described her as "The old lady whose whole time seems to have been devoted to her dog, who always kept her on the trot, and always made game of her." Her temper was proof against this wilfulness on the part of her dog, and her politeness never forsook her, for when she saw Master Doggie dressed in his fine clothes—

"The dame made a curtsey,
The dog made a bow."

Sorrowful indeed it is that Mother Hubbard's little dog should have been denied the solace of a bone. I suppose recourse to dog-biscuit was not to be had in those days. I say in "those days" because I am assuming that old Mother Hubbard lived long, long ago. At least Hubbard is an ancient name. We know that Mother Shipton lived in the reign of Henry VIII and amused herself with foretelling the death of Cardinal Wolsey and with other prophecies, and we are told that Mother Goose was born in Boston and that her eldest daughter married Thomas Flint, the printer who put into type the rhymes his mother-in-law invented to amuse her grandson somewhere about the year 1719. Of Mother Hubbard, chronology gives us no hint, but we do know (and here is the interesting part of the discovery) that she could not have lived before cupboards came into use!



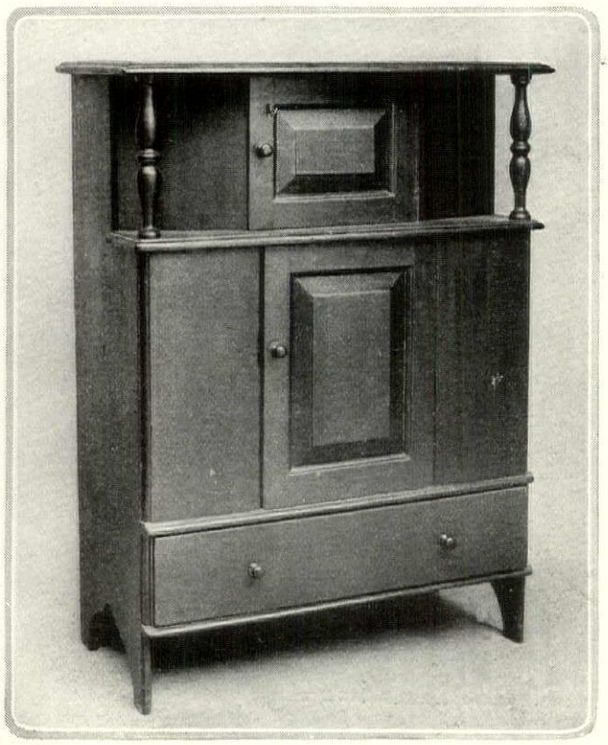
Harting

While the Italian cassone was decorated, the cupboard remained plain. This 17th Century example is walnut. Courtesy of the Consignment Arts, Inc.

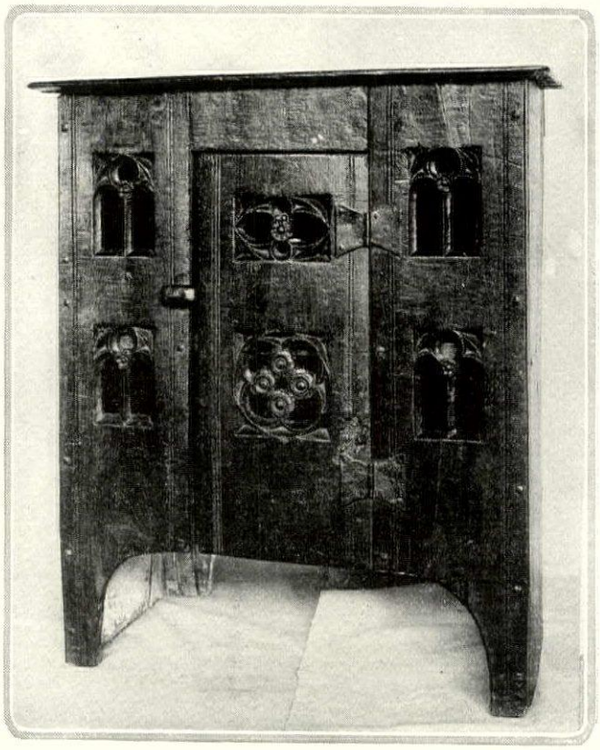
You see, dear reader, if you will turn back to the title of this little excursion in the realm of antiques, you will find in what a scholarly manner I have sought to establish the period of Mother Hubbard's activities. Is it not important that we are led to suspect that the possession of a cupboard is a very fortunate thing indeed? Even of an empty one! For the time was to come when lovers of fine old furniture would scurry around the world, seeking to find just such cupboards, the emptier the better, willing, in truth, to pay almost any price demanded for them.

Fine old cupboards do not lurk around everywhere. Collectors have discovered that. In fact, they do not lurk at all. Instead, they long ago obtruded their presence so unmistakably that they were either taken up or left where they were, and few, indeed, are the cupboards now where once they held sway.

Viollet-le-Duc defines cupboards (or *armoires*) as "places of safety for the preservation of precious ob-



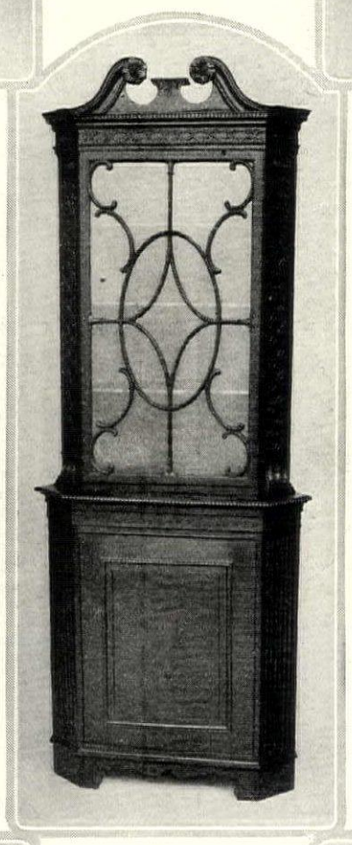
(Left) Pine was a favorite wood with early American cabinetmakers, and they used it for tables, chairs and cupboards. This "press" dates about 1700



(Right) In the oak period of England her furniture was naturally made in this wood. This carved livery cupboard was made in the 1475-1500 period

Court cupboards were so called because they were short—smaller than their predecessor, the armoire. This court cupboard is English, of Queen Elizabeth's time

Another example of English oaken court cupboard shows the bulbous legs and strap carving that is characteristic of Tudor cabinet work. This example was made about 1600

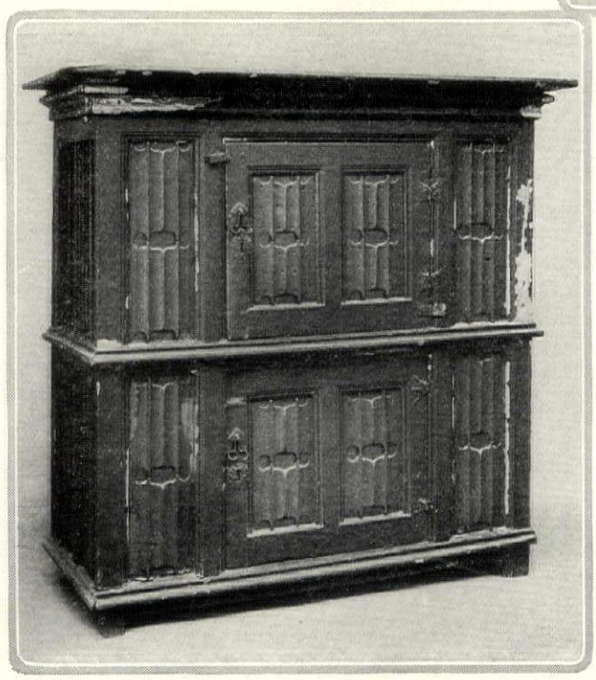


jects." We are informed by those who have made original researches in the history of furniture that the earliest cupboards were probably devoted to ecclesiastical uses. Viollet-le-Duc says they were placed in churches near the altars and were repositories for sacred vessels, vestments and even of the Holy Eucharist. In small churches an *armoire,* or cupboard, often took the place of the sacristy, an apartment which in larger church edifices held several cupboards for ecclesiastical uses.

I suppose the cupboard naturally evolved from the chest. Indeed, through various phases of evolution the chest was differentiated into the linen press, the cabinet, the bookcase, the wardrobe, the sideboard, the dresser and the *sécrétaire.* But the cupboard developed a character of its own throughout the ages. In ancient times it was not met with. Then the chest sufficed, or the storage room with its shelves and its own gathering of chests, depending on the worldly goods and the importance, in consequence, of the householder.

When indoor living advanced in mediæval times, treasured objects began to require a place other than chest or storeroom. Convenience, and at the same time security, suggested the inbuilt cupboard and so it came to be placed in the paneling of the walls of the living apartment of a mediæval gentleman's home. Later, hanging and standing cupboards found their places in these living-rooms, painted as miniatures in old manuscripts show us. Just how these came to be is a simple enough matter to guess. First came the single chest. Then one chest was placed on top of another, but as the lifting off of the top chest for the purpose

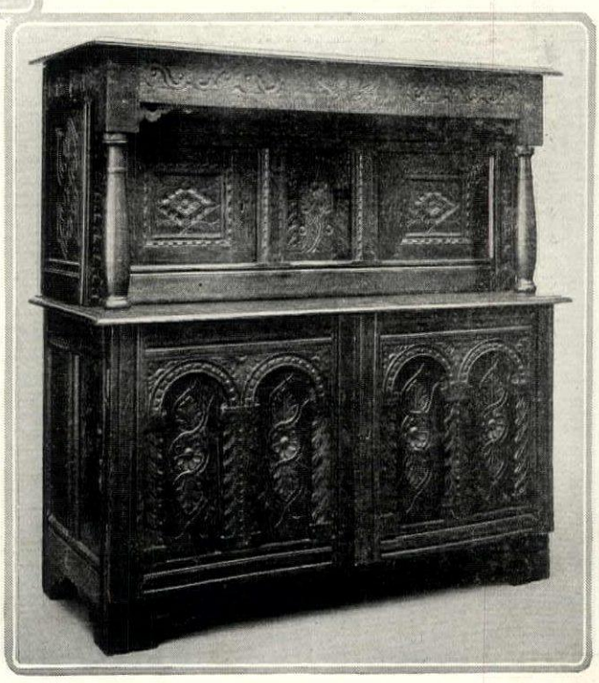
(*Continued on page* 64)



An English corner cupboard of Chippendale design. Corner cupboards are found from Queen Anne's time on

(Left) The double hutch and the linen fold paneling place this English court cupboard at 1525 *to* 1625

(Right) An oak cupboard of American make after an English design. It is dated about 1700



CHEERFUL COLOR IN THE DINING ROOM

Four Color Schemes for Small Dining Rooms of Distinguished Individuality

Created by WEYMER MILLS

THE four color schemes chronicled in this article have been used with pleasing results in town and country houses. The first described as the Simple Dining Room that suggests continual sunshine and old-fashioned flowers is a charming arrangement for the furnisher of moderate means. Such a room with windows showing a garden vista becomes almost a place of enchantment. For the dining room in the middle of the apartment with no windows or sunlight this color scheme holds a faint echo of the country—a certain bucolic atmosphere that can battle with any lack or sordidness.

The Colonial Governor's Dining Room that suggests an old-world hospitality can go the length of any purse, but if one has inherited old maple furniture, or collected it in a district unknown to Fashion, it should not cost any more than the average well planned dining room. If old maple furniture is unobtainable, modern Queen Anne furniture of common wood stained an orange yellow will be found almost as effective, and not at all expensive.

The Room in Peach Color after a Whistler interpretation of a dining room makes one of the most alluring backgrounds for feminine beauty that it is possible to conceive. Such a room depends entirely on its color scheme, and although the furniture in the original creation followed Stuart models, pieces of any period, providing they harmonize, can be repainted and silvered.

The Dutch Dining Room in Blue and White is a room for gaiety. A certain cheerfulness is sure to emanate from blue and white striped curtains whether the material is expensive taffeta or the cheap fabric of the window awning, especially if they are used in conjunction with a pair of scarlet lacquer cupboards filled with blue and white Delft. The cupboards could be Oriental, Dutch, English or Italian but if old lacquer proves too rare and expensive a cupboard made after some quaint model painted with the home-grown paint brush will become a thing of beauty after a slight forced aging.

The reader who is furnishing a dining room and decides to adopt one of the suggested effects asks immediately what will such a room cost. This is a very difficult question to answer, for much depends on the strength of the artistic impulse and the careful thought and time that can be expended hunting for inexpensive labor, the furniture makers of cheap reproductions or the searching of second hand shops. The simple dining room suggesting continual sunshine and old-fashioned flowers was created originally for something like two hundred dollars. Such a small expenditure was the result of great luck and untiring effort—a process of months. The things used were all old, even the chintz. To create such a room in haste to-day would cost over seven hundred dollars. A fair estimate for any of the four rooms would be one thousand dollars—exclusive of the table silver. Beautiful examples of old furniture and exquisite detail work would double and triple this sum.

A SIMPLE DINING ROOM SUGGESTING CONTINUAL SUNSHINE AND OLD-FASHIONED FLOWERS

Walls, very pale yellow, almost cream.
Woodwork, apple green.
Table, original Sheraton or after a Sheraton design painted a deeper apple green.
Chairs, the same (Wheat Sheaf back suggested—the spirals of wheat the color of the walls).
Curtains, pale mauve glazed chintz bearing a pattern of yellow roses, white tulips and touches of pink and blue.
Table Centrepiece, a cream-colored urn holding the flowers shown in the chintz.
China, reproductions of Queen's Ware, cream Wedgwood.
Table Silver, the knives and forks have bone handles stained apple green.
In the four corners of the room are four Georgian China cabinets of very simple design holding pieces of apple green Bristol glass. If the cupboards are not obtainable, triangular shelves built after a Chippendale design are almost as charming.
Floor, stained black and covered with an old Chinese rug of varying shades of mauve.
Chimneypiece, simple Georgian, marbleized wood in green and white.
Over the chimneypiece, hangs a painting, old or modern, of old-fashioned flowers.

THE COLONIAL GOVERNOR'S DINING ROOM THAT SUGGESTS AN OLD-WORLD HOSPITALITY

Walls, hydrangea blue.
Woodwork, the same.
Table, a circular maplewood table, old or modern, with the Queen Anne leg.
Chairs, of the same (the Fiddleback suggested).
Curtains, blue unglazed chintz or blue damask the shade of the walls. Their edges are bound with red silk cord or red tape.
Table Centrepiece, a large Queen Anne punch bowl, silver or china, piled high with red apples.
China, copies of blue and white Spode Chinese taste.
The sideboard and serving tables are of maplewood of Queen Anne character.
The chairs are covered with the material of the curtains. They have scalloped valances bound with the silk cord or tape.
Floor, covered by an old Indian or Turkish carpet in faded reds and blues.
Chimneypiece, simple Queen Anne design in black marble or marbleized wood.
Over the chimneypiece hangs a portrait of a man in a red coat of the Queen Anne or Georgian period. The portrait is hung from a heavy red silk cord.
Additional interest can be obtained by a row of 18th Century portraits facing the chimneypiece.

A ROOM IN PEACH COLOR—AFTER A WHISTLER INTERPRETATION OF A DINING ROOM

Walls, color of Japanese peach blossoms.
Woodwork, the same.
Table, an oval gate-leg table lacquered a dull silver.
Chairs, high-backed Charles II, or after the Stuart model. They are the same silver tone and their covering in old velvet or modern velvet is a slightly deeper tone of the walls.
Curtains, peach-colored net in very full folds.
Serving Tables, two tables that harmonize with the other furniture and having grey marble tops of a very pale shade.
Table Centrepiece, a large flat glass dish holding water lilies.
Dinner Service is entirely of silver or silver lustre china.
Floor, covered by a heavy pile carpet in pale grey. There are no pictures in the room and no chimneypiece.
Fireplace is tiled with old Spanish tiles in black and white designs.
Further interest can be obtained by adding two tall Chinese pots with large hydrangea trees with pink and blue flowers. These can be placed effectively after serious study of the size and the shape of the room.

A DUTCH DINING ROOM TO BE DONE IN BLUE AND WHITE

Walls, white.
Woodwork, white.
Table, Louis XVI shape, square, the same color as the walls.
Chairs, Louis XVI chairs with the Dutch urn-shaped back.
Curtains, taffeta or window awning material in broad Holland blue and white stripes.
Two red lacquered Chinese cabinets or cupboards or copies of old pieces painted scarlet.
Table Centrepiece, a large Dutch silver windmill, old or modern.
China, Delft ware.
Chimneypiece, simple Louis XVI with blue and white Delft tiled hearth.
Picture over the chimneypiece, a still life (in blue and white bowls of cherries or other red fruit suggested).
Floor, painted or stained a deep blue. Before the hearth a white bearskin rug.
Narrow red serving tables after a Louis XVI model, painted red and holding rows of blue and white pots containing geranium plants with red flowers, would be an amusing feature.

In front of a forest background is a formal roserie of beds bordered with box. A lily pool marks the crossing of the axes. A broad turf walk leads to the pergola that forms the terminus of this garden—the long rose pergola and its twin summer houses

"Shadow Brook," the country place of the Hon. Frederic Nichols, lies some ten miles north of Toronto. The place is developed into a variety of gardens, one of the largest features being a Japanese garden, of which this view shows the brook and pool

Stone lanterns mark this mound as part of the Japanese garden. It is, in reality, a well-developed rock garden in which many dwarf evergreens have been used to advantage in addition to innumerable alpine plants. The spot is admirably situated for a rockery

THE GARDEN OF LT. COL., THE HON. FREDERIC NICHOLS

TORONTO, CANADA

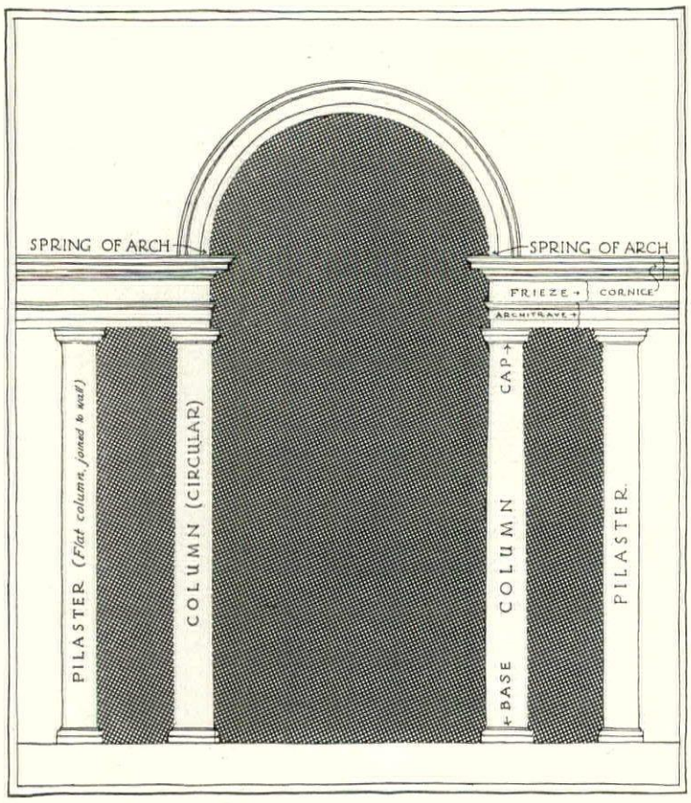
IF YOU ARE GOING TO BUILD

You Must Be Able To Read Plans and Understand Specifications To Cooperate Intelligently With Your Architect and Builder

MARY FANTON ROBERTS

THERE is a certain romance in reading architectural plans, as though you were traveling in a new country seeking a home and someone had given you a chart of the way so that you could get a real impression of the place where you intended to live. And yet many people at first hand find plans and maps a bore. They have a sort of hypnotic effect; when one attempts to fathom the strange, cabalistic signs and mystic directions sometimes the mind lapses into the mental stage one associates with slow convalescence. But once you begin to make the plans for your own home, all other floor plans take on a new and vivid interest, and reading them becomes a romantic pastime.

The illustrations for this article furnish a key for the reading of house plans, because we believe that anyone who is going to build will want to make a thorough study of the subject, and the one way to study home architecture is to read a blue print as though it were a story book. In these illustrations we are offering an explanation of some of the signs and details that usually mean mystery and irritation to the uninformed. And if you know how to read a blue print, it is as illuminating as though you had been told all the musical signs and then suddenly discovered that you could bring pleasant sounds out of a piano. You will discover yourself plunging into the reading of house plans with the utmost delight. You will find it a rare help in all the detail of planning your own home because you will see how other people have faced your problems successfully.



This single detail combines some of the most essential architectural features to be found in the modern doorway. It is a study in building phrases important to know "if you are going to build"

In this series of articles, "If You Are Going to Build," the reader will find valuable information covering all phases of his building problem. Each month House & Garden will present a different side of the operations and materials necessary for the making of a livable house. Next month—in the December issue—the subject will be the construction of cellar and foundation walls.

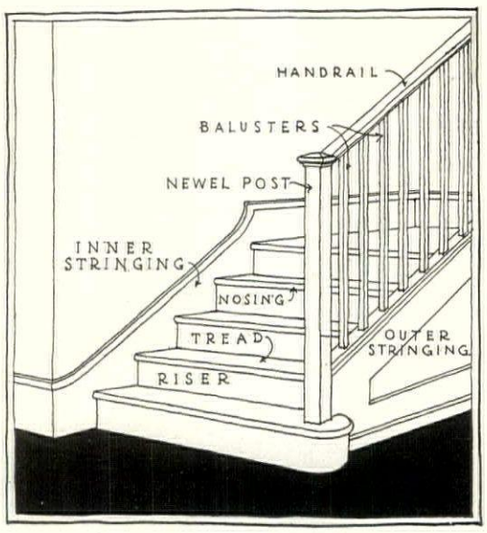
Roof Details

You have already decided the kind of house you are going to build and whether your roof is going to be tile or slate or thatch, but when you are working out your plans and specifications you have to go into a great deal more detail about the actual method of roof construction. One of our illustrations will give you the exact idea of the gable roof with its interesting lifted point at the front; the gambrel so often seen on the old Colonial houses, with its break below the ridge; the simple hipped roof, the Mansard, and almost the first roof known, the lean-to. Study this little chart very carefully so that you can talk to your builder intelligently about the "ridge" and the "valley" and the "eaves".

It is a fine idea to have a little building library while you are planning your own home. Send to the manufacturers of all building materials, of roofing and wall materials, of all kinds of floor coverings, of woods and stains, plumbing, heating and lighting systems. Then when your architect is working out your plans and specifications, you can study these catalogues and get quite a practical education.

Having looked into the type of roof that you want to have for your house covering, there are a number of details in the construction of the roof that you ought to understand, that as a matter of fact, you will thoroughly enjoy understanding because the more you work over this house, the more beautiful and comfortable it will be and the more happiness you will have in it.

So we are showing you a group of roof details well worth your attention. The largest item is the correct building of the chimney, showing the "lead apron", the "flashing" and the "counter flashing", and the "tin gutter". Then at the right you will see two detail drawings of rafters and the construction of the wooden gutter which is made from a solid piece of painted wood which is coming into vogue again, and more generally used than tin-lined gutters. You will also notice the metal leader with an ornamental cap on a simple concrete wall. This detail, which may add a great deal to the ornamental finish, can be had from the manufacturers of interesting wrought iron designs.

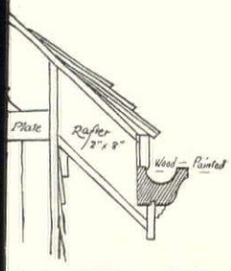


Go up and down these steps several times before building. You will learn much of the phraseology of making stairs

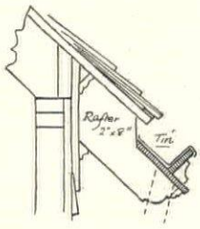
Stairs and Windows

Other illustrations that we are showing will take you with interest and intelligence up the stairway, in and out of the door, through the window, and all about it, and will show you in detail the use of the arch, its supporting columns, its beautiful spring, its pilasters and the base.

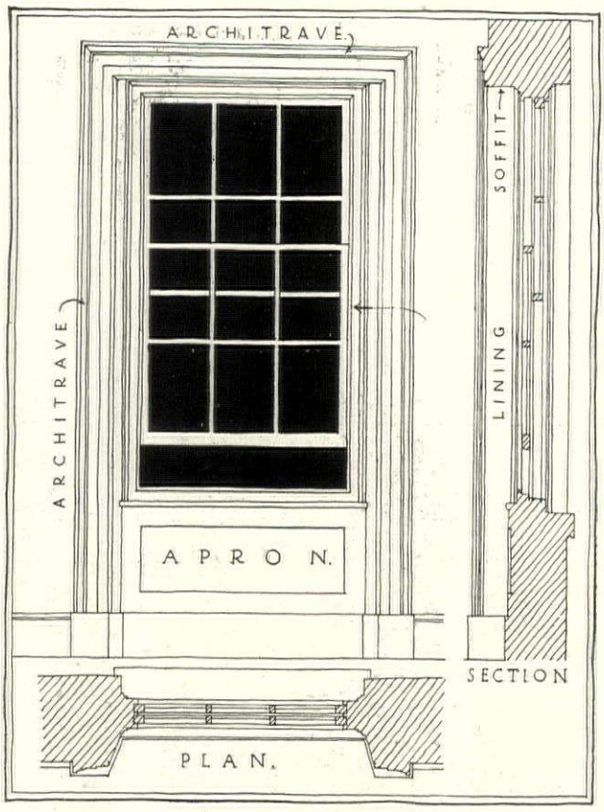
After you have studied these illustrations pretty thoroughly and have a fairly definite picture of how your house is going to look finished, begin to make some rough sketches. I never think of house plans without recalling winter evenings and a group of people about a table in a cozy room, and the long table covered with sketches and blue prints. At a casual glance the absorbed interest and suppressed excitement might have suggested a poker game well under way. As a matter of fact building a home is a bit of a gamble, and the only way to avoid uncertainties and the feeling that you haven't played the game well is to study your plans at the

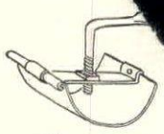


Wooden Gutter worked out of solid piece

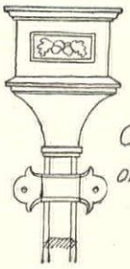


Tin-lined Gutter





Trough Gutter with Hanger



Ornamental Cap on Metal "leader"

start until you know them by heart.

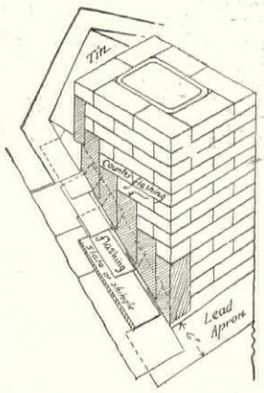
You never realize how many times you can change your mind, or how swiftly, or how little you know your own mind, until you begin to work over floor plans for your own home; the time to make changes is when you are making plans.

Getting Proportions

When you feel pretty confident that you are getting a satisfactory and convenient arrangement of your rooms in harmony with the style of your house, then give your drawings to your architect. Have a good talk with him and ask him to work them over a bit for you so that you get some idea of accurate proportion, not actual scale, but just accurate enough for you to see what you don't want and to make some more changes. Then with everybody who is going to have a word to say about this house gathered around the table go through every detail from garret to cellar, talk over the placing of the rooms and the constructional equipment. Plan your plumbing, heating, lighting and ventilation. Decide whether you will use electricity or gas, whether you will heat with hot air or hot water or vapor. Eventually all these details must go in your plans and specifications. The more time you give to your house now, the less time you will give to changes and repairs later on. Tell your architect, if you can, just where you will place your radiators and just where you want your lights.

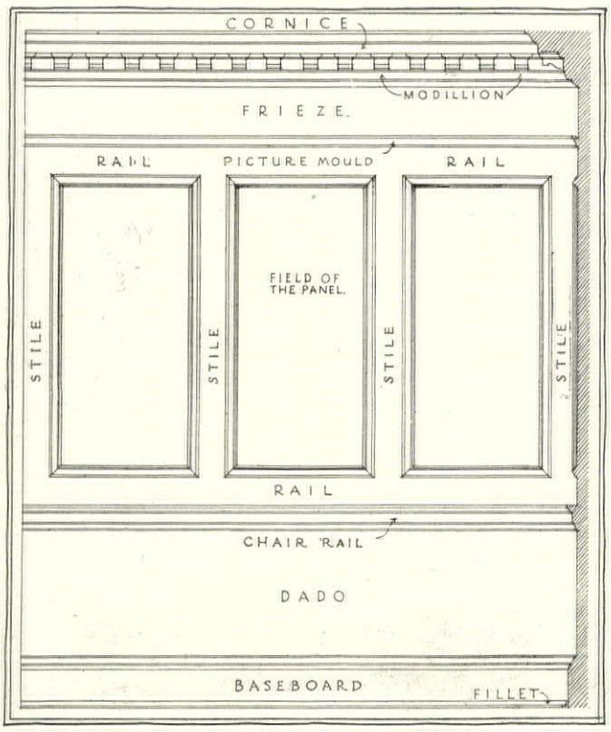
After all, very few people build more than one home in a lifetime and the only possible way to achieve this home is to work over your floor plans until they are the very essence of the house you are going to build. I do not believe that anyone is ever completely satisfied by

This plan of a "double - hung" window will show you that an apron is not always an article of dress



The method of laying up a chimney is shown, making clear that much-abused building phrase "flashing"

Chimney Flashing



This chart of a wall elevation will help you to help the builder do exactly what you want him to, because you will speak his language

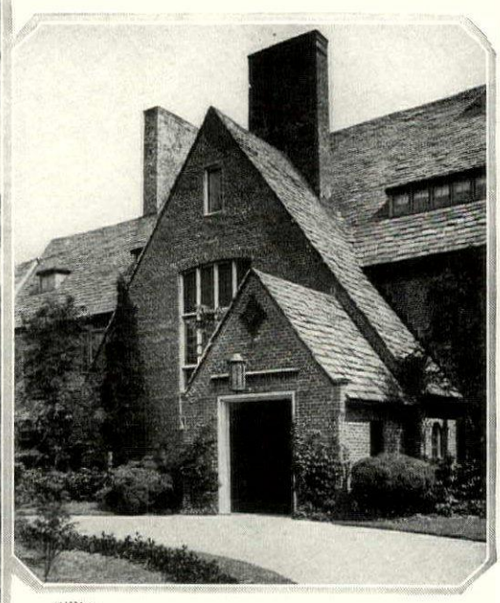
turning an order for a house over to an architect and decorator. You may get something very magnificent, the chances are that you will. Your house will be in some very beautiful and definite period and your furniture will be appropriate and you will have absolutely nothing to complain of (and that is always a drawback) but it will not be your home, it will not express your idea of beauty, your hope of comfort, your love of convenience. And so I am very much in favor of working with the architect from start to finish, having your home an individual expression, even if you have some very blue days in the midst of changing plans; even in those solemn hours when the architect disagrees with you.

The Rooms

While you are working over your plans, it is an interesting idea to imagine that you are living in the house, walking about from room to room. You already know the view you wish out of your windows and you have settled the problem of the fireplaces and whether or no you are to have a sunroom or a porch, but as you move around your house you wonder whether you want a separate dining room, or whether you will have a dining corner in your living room with a screen in front of the table, or whether you will build in an alcove. It is well to consider, if you have to think of finances, that a dining room well placed and pleasantly furnished will add from $1,200 to $2,000 to the cost of your house. If you are going to have such a room you do not want it too small, and dining room furniture is always expensive.

If you keep but one maid or by any

(*Continued on page* 82)

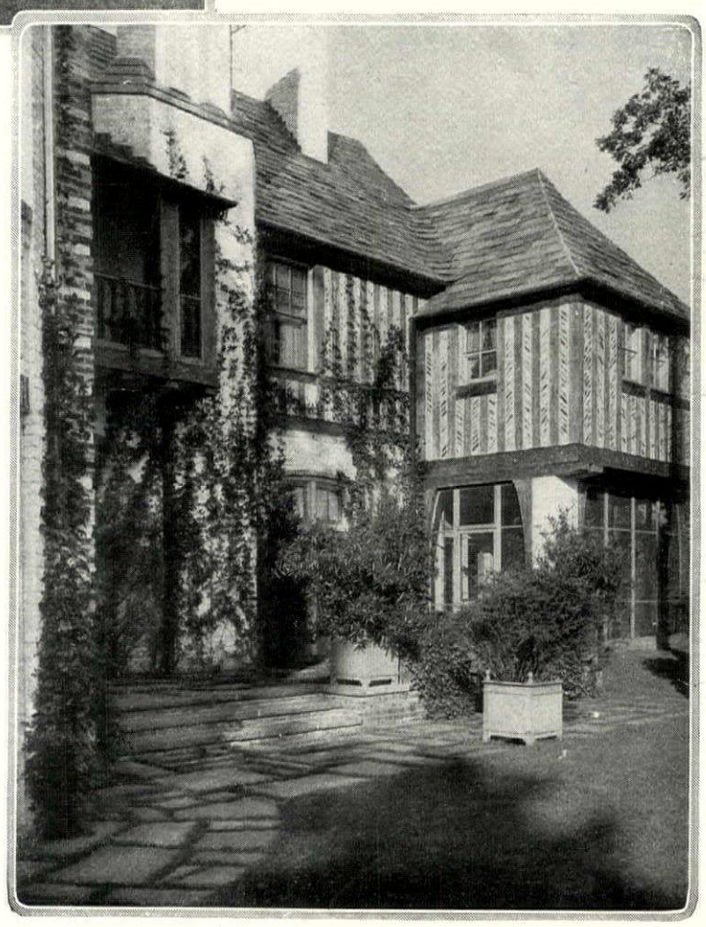


Gillies

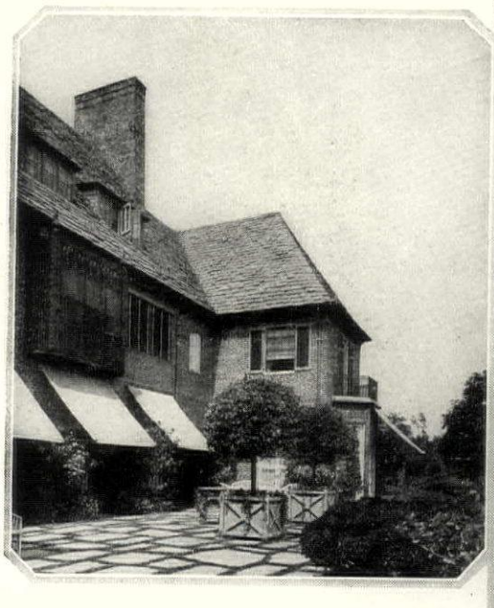
One of the features of this house at Rumson, N. J., is the entrance. A repeated roof line brings it effectively into the composition. Antique slate has been used, a type suited to peaked roofs. Shallow dormers afford relief to this expanse of slate. The walls are of rough brick laid with an occasional header slightly advanced, producing a pleasantly rough surface

GOOD ARCHITECTURE IS MADE UP OF GOOD DETAILS

An architectural detail has to be considered both by itself and in conjunction with other details—its individual refinement or distinctive character and its possibility for being blended suitably with details of other types. This northeast façade of a residence at Lake Forest, Ill., shows Mr. Lindeberg using white washed brick in flat surfaces and in a bay, regular brick coignings, a timber balcony, half-timber with brick nogging, long dormers, a steep slate roof and windows of various types. These are combined and yet they are never confusing or inharmonious



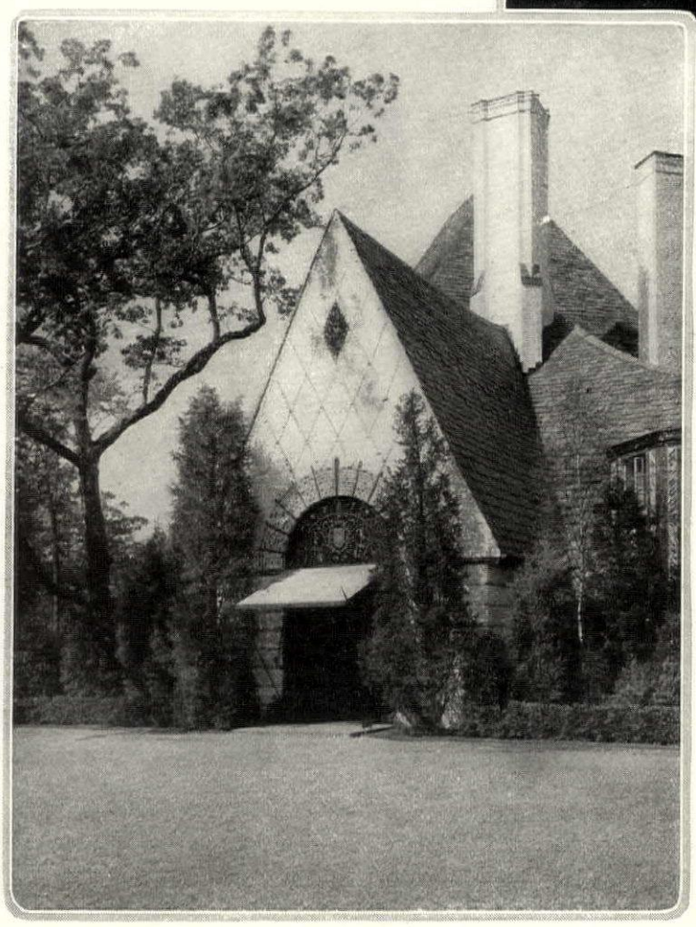
Another view of the northeast façade of this Lake Forest house shows the manner in which the balcony is placed between two chimney stacks. Here the whitewashed brick wall is reduced to the first story and half-timber appears above it. These sturdy timbers form a frame for many interesting details which are characteristic of Mr. Lindeberg's work. The overhang of the second story, the scale and position of the eaves, the contrasting white chimneys above roofs of variegated slate, the slight bend of the ridge, the high placing of the windows—all are evidences of superb architectural merit



The garden front of the house at Rumson, N. J., is flanked by a wide terrace paved with flags. Three doorways afford position for awnings that give a pleasant repetition necessary to this architectural composition. The center of interest is a wrought-iron grill of delicate design which forms the bay to a bed chamber. Sleeping loggias with Venetian screens are on either side

AS PROVEN IN TWO HOUSES BY H. T. LINDEBERG

One of the marked characteristics of Mr. Lindeberg's designs is that they give the effect of great age, of having been evolved through a long period of time, much as the manor houses of England were built and the chateaux of France. This view of the service yard of the residence at Lake Forest is a massing of details one on the other, as if from time to time generations had added to the original structure. Here again can be observed great variety of materials combined in perfect accord, a harmony made complete by the vines, trees and flowers



Returning to the entrance of the Lake Forest home we find Mr. Lindeberg again pronouncing the entrance by housing it in a separate structure with a high peaked roof of slate, a front wall of brick whitewashed and laid to form a lozenge pattern. Behind it rise the higher roofs of the main building with the huge white chimney stacks. The arched surround of this doorway is made of whitewashed brick relieved with inlaid slabs of quarry slate. The door itself is of hammered bronze. The planting about this entrance is particularly effective for this type of country residence

THE COLOR OF SUNLIGHT

How Such a Strong Color as Yellow May Be Induced To Serve the Purpose of Domestic Decoration

A WIDE field is covered by the term yellow. It is capable of many interpretations, and is habitually used in similes of most contradictory import. Cheerful as sunlight, cool as a lemon, hot as mustard, pale as a primrose, gay as daffodils—these are a few of the antitheses that come to mind.

But speaking from the decorator's standpoint, yellow is a safe and successful color, even the abhored mustard hue can be turned to gold by capable hands. Everything depends on the tone and the surroundings. No color in decoration can be judged alone and apart from another color; one helps the other, and the best laid schemes can be marred by the introduction of a false note.

There is a large range to choose from, and although sharp distinctions are difficult to make among the subtle yellows, still it is just possible to divide them into two classes—the cold yellows and the warm.

The cold yellows, which verge on pale green and have a hint of grayness in their gold, may be compared with the pale, chilly tints of early spring in which something of winter still lingers.

The warm yellows, which run through gold into the fine tawny reds and russets of autumn, would seem to have absorbed sunlight and warmth into their composition, and these sunny shades are, on the whole, the safer choice. Certain of the spring shades—invaluable as they are for strange and original schemes—still need a little finessing in order to ensure their success.

The principal yellows used for oil and water plants are the following: Naples yellow; the chromes—lemon, middle and scarlet chrome; ochre, burnt sienna and raw sienna, which strictly are not yellows but warm and cold browns of a yellowish tinge; zinc yellow and Dutch pink, although this last is but little used. Of these, zinc yellow, lemon chrome and Naples yellow are cold shades, and the remaining are the warm shades.

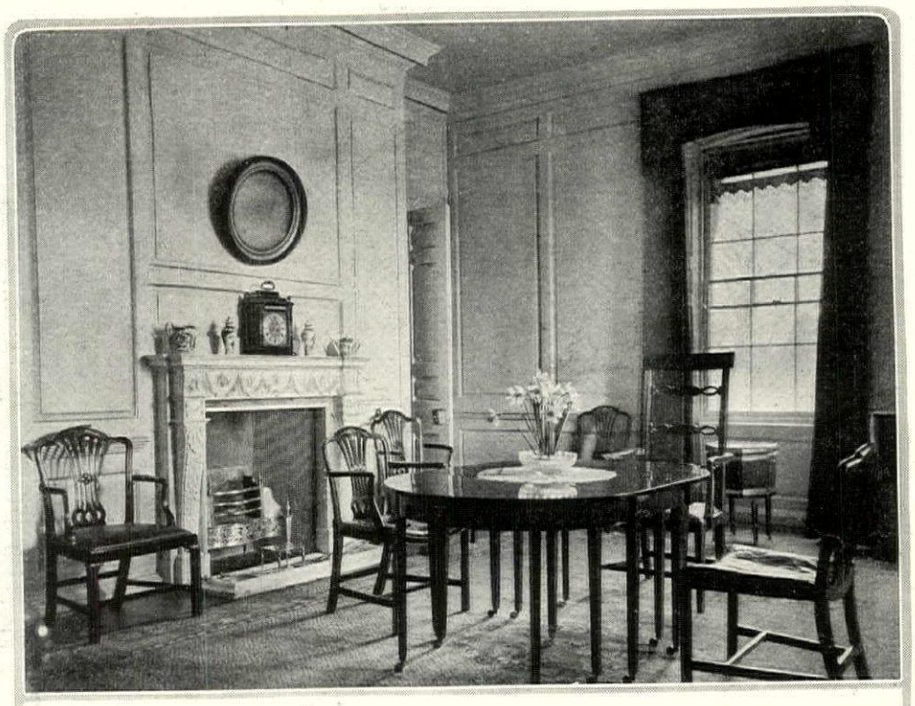
Naples yellow is a color without much body and more or less transparent, therefore it is a good color for glazing, which means laying a color thinly over the original paint to give it quality and tone. It is used with zinc white or as a staining tint for enamel.

Chrome has a tendency to fade and consequently is not much good for water paints, it is better for paint in connection with white lead and oil.

Ochre can be used either with oil or for water paint.

From these pigments every gradation of yellow is evolved, from cream or buff to orange, from golden brown back to primrose.

Yellow has had its ups and downs; a rage for it has been succeeded, from time to time, by neglect. In the days of our grandmothers it was counted preëminently a suitable color for the stiff and stately drawing rooms of the time. Accordingly the ottomans and sofas, chairs and footstools were upholstered and buttoned tightly into silk or satin brocade, and curtains to match completed the admired yellow drawing room. To protect this fragile elegance, holland pinafores were made for every piece of furniture and popped on and off according to the occasion.



An old parchment yellow is especially valuable in a dining room where it can take a richer hue from the sunlight. Here it has been used with a mantel of cream marble and yellow surrounds, a gold carpet and beech colored velvet curtains

Yellow has once more come into fashion; people who a little while back looked askance on canary and gold, now demand the brightest without a tremor. But we use our yellow with a difference. Modern woman is at once thrifty and free from petty carefulness; she refuses to sew overalls for her chairs, but, on the other hand, she will not have the furniture done up in a silk too fine to be sat upon. The yellow room of today will have the woodwork painted and the walls hung with the chosen color; a ceiling will be gilt or colored in tempera; a saffron cushion will be placed here and there. In some such way we achieve our desire, a room to live in, not a room for show. The wonderful imperial yellow of China can be imitated exactly by using zinc yellow and white, and if it is for paint, the work should be finished wit a glaze of turpentine to which a small quantit of gold size has been added—say, one i twenty—and a tinge of emerald green. Thi gives at once a beautiful and subtle quality t the work.

For a fresh and brilliant modern color effec zinc yellow mixed with a little white is stipple on to a ground of emerald green. White mixe with raw umber, black and a little zinc yellow will give that deep parchment color which jus borders on yellow. This is an admirable treat ment for the walls of a farmhouse or cottag where there are oak beam and dark furniture. A lovel treatment for the walls of fairly large room is to pain them with middle chrom mixed with white, and the finish with a glaze which i made of raw sienna an black mixed in the propor tion of about six sienna t one black. The effect o this is a yellow glow, th color of ripe corn.

Biscuit color just vergin on yellow is highly popula and makes the best of back grounds in any form— paper, water or oil paints for a flat paint—one with dull finish—ochre an white are the ingredient used, with a small quantit of orange chrome.

Gold is highly value now in the decorativ scheme of things. To get dull gold look in paint, th mixture is middle chrom with ochre and white, an a final glaze is given wit raw sienna and Vandyk brown. Beautiful as this is in appropriate sur roundings, it requires good light and a certai spaciousness. With these, and in capabl hands, it can be perfection.

For a good and simple yellow scheme tha would be successful in almost any room, yello woodwork is suggested, with an elephant gra paper and a pale yellow wash for ceiling an cornice. This yellow is made by mixing th zinc yellow with white, and for the woodwork glazing with a little black and raw sienna mixed. The elephant gray is made from blend of cobalt blue, flake white and black wit a touch of vermillion.

Small wonder that yellow can never be lon ignored. It gives the illusion of sun and ligh as no other color can. In cold north rooms it glow can work miracles, and at the same tim it is not a hot color like scarlet; certain of th spring yellows are particularly cool looking There is no reason why yellow should not b used in even what is known as a sunny room.

A LITTLE PORTFOLIO OF GOOD INTERIORS

The New York home of Joel Rathbone is a successful interpretation of the French manner. The library walls are of green paneling that surrounds built - in shelves. Carpet is taupe and the hangings green

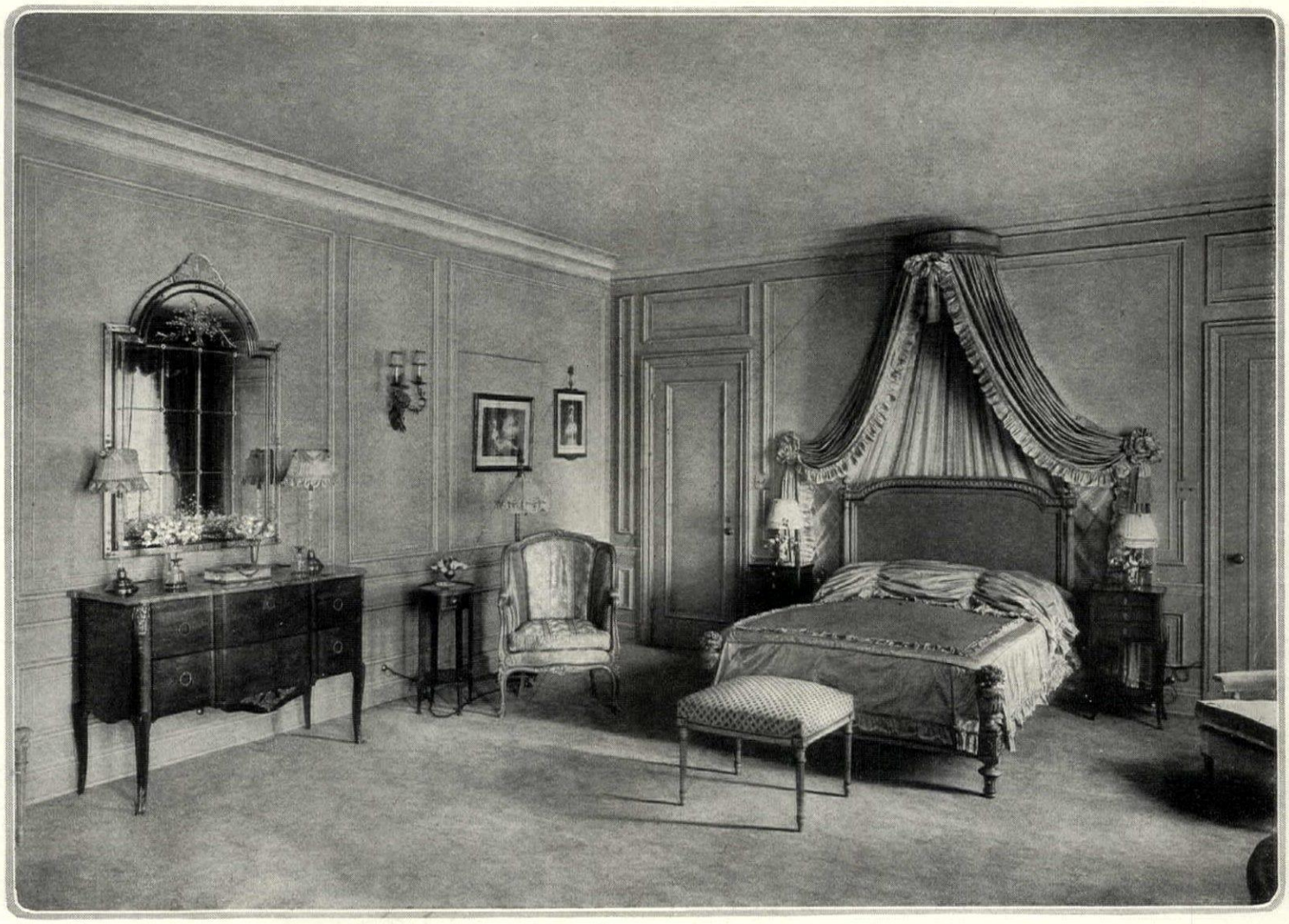
Harting

In the drawing room pale blue walls, ivory woodwork striped in mauve, mauve hangings and a mauve carpet make an unusual ensemble. De Suarez & Hutton, architects, M. Vornz de Vaux, interior architect

Fuerman

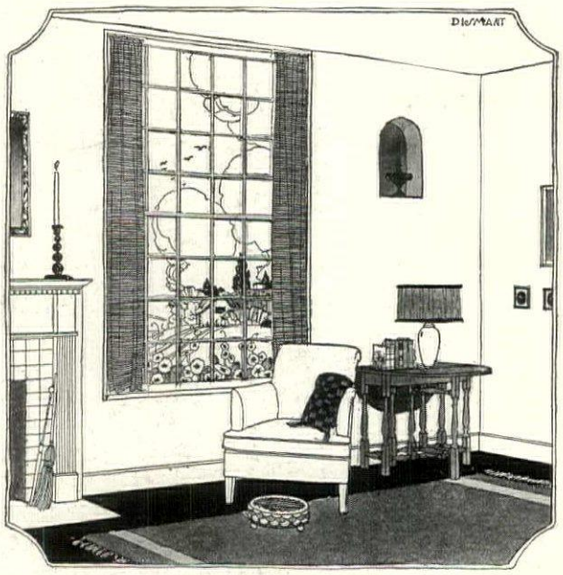
The Chicago apartment of Mrs. J. F. Jelke is an excellent example of refinement in decoration. For background the dining room has putty color walls, the same tone being selected for the carpet. Draperies are of blue, green and tete-de-negre damask. 17th Century needlework covers the screen and serves for hanging. Fixtures are of dull gold and amethyst. Mrs. Stembridge Smith, decorator

It is always a problem to give the room leading directly off the elevator distinguishing character. In the Jelke apartment a Chinese scheme was chosen. The room is circular. Chinese paper panels are set in moldings of bronze and black; the ceiling is red and the walls and woodwork are glazed down to antique yellow. Over the elevator door is a Chinese carving with old red silk curtains



One of the bedrooms is furnished in the French taste, with walls and carpet of biscuit color, a Louis XVI bed, with a canopy and curtains of light mulberry taffeta, old French satinwood commodes and some painted pieces

The spirit of Louis XVI is evident in the drawing room. It has antiqued putty colored walls and carpet. The curtains and sofas are in old blue damask with old amethyst and blue brocade pillows. Consoles are French



In the living room of what was once a box stall the owner's ingenuity created sand walls and flame colored silk curtains as a background for colorful furniture

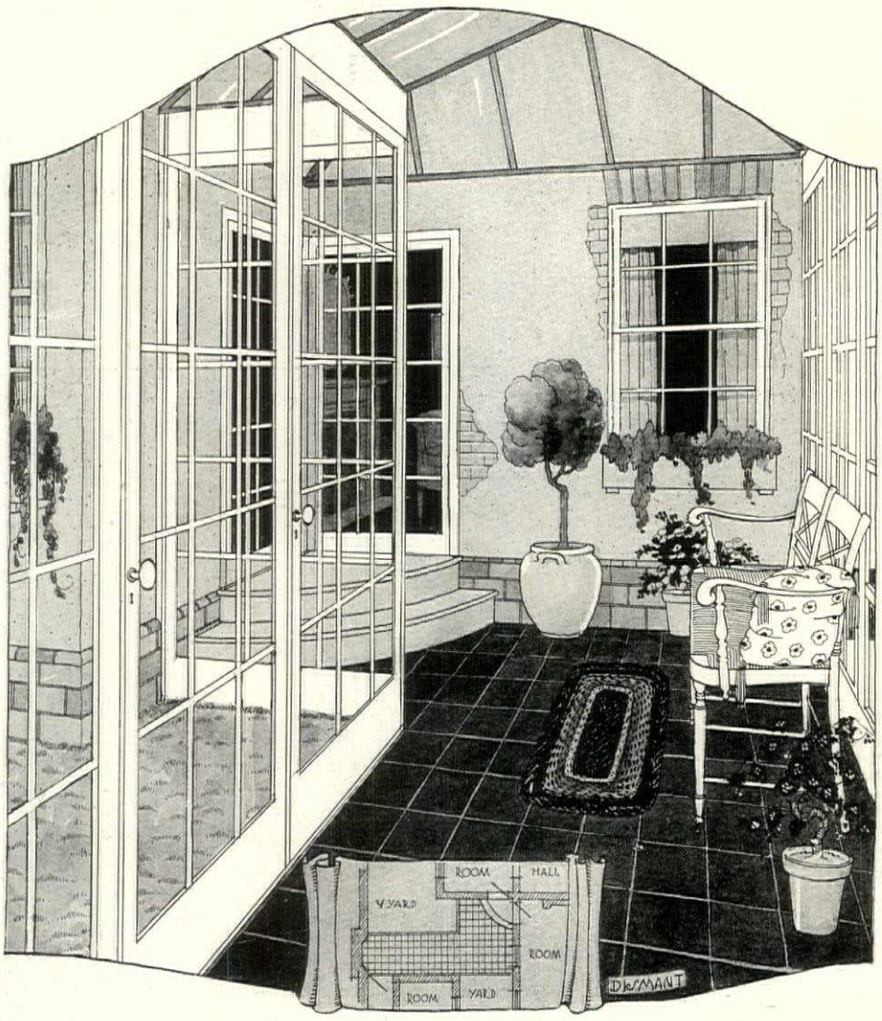
ADVENTURES IN QUAINTNESS

Which Led To a Community Country House, To a Canal-Side Cottage, To a City Courtyard and Finally To a Box Stall

ETHEL DAVIS SEAL

SOME day I look forward to my own broad portals and the eaves of a red roof low hung, tall chimneys and a row of sentinel lombardies; but before a roaming spirit has found beyond doubt its Innisfree, where peace comes dropping slow into the bee-loud glade, it has been my good fortune always to have happened to live in quaint places. Humble spots for the most part I might call them, as one counts worldly goods, but rich for me in artistry and beauty, costly in charm. No conventional, walled-in, tight apartments, no compactly built up rows, no Victorian mansions of the blessed, have seen these my gay adventures in roof-treeing, but in every one of them there has been a wall left open to imagination, a hearth fire holding dreams and visions, a road that curves from the door toward unexplored and cheerful venturings.

Anyone can share with me my penchant for unusual places; anyone can cast care aside and live the simple life where, mentally or actually, winds sweep free through open spaces, blowing away such cobwebby conventions as there must be room for the china closet, that it would never do to cut the carpets, that the garden planted by the brook would never thrive on the inexperienced tending of erstwhile city folk, that one would be forgotten of one's friends. Or, urbanly inclined, one need not fear to seize and sign the lease of the huge, balconied studio-room apartment with tall windows facing the no longer fashionable square. It is, at any rate, as beautifully open and green as it ever was, and undoubtedly more paintable, with its occasional straggling loafer and its skyward business buildings looming palely in the twilight.



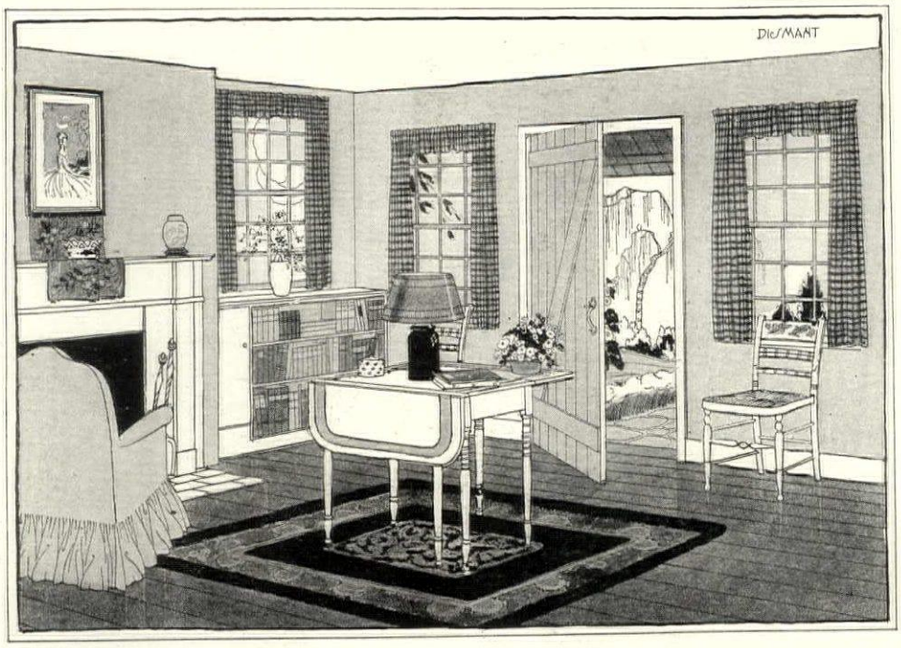
Quaintness dwells in the byways of the city—in those remodeled nooks made livable by a few changes. In this city apartment house the dwelling back of it is annexed by a clever sunroom passage

Quaintness is an asset, a distinction, even when cloaking the kind of fine economy that is a reversal to proper standards that do not allow of lavishing everything on the front doorstep, a reversal of all sorts of pretense and display. With the determination to cast these from one forever and to be systematically and beatifically quaint, there will come the knowledge that one's friends lap up quaint settings like cream, and that an awed and lamblike world will promptly follow one's leadership and camp on one's most original trails.

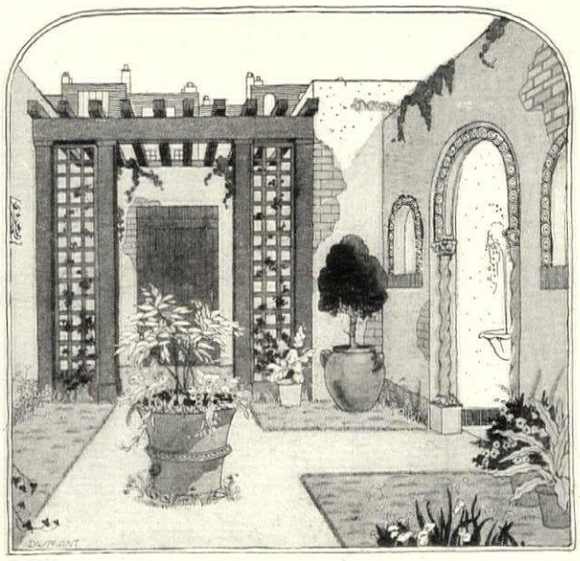
After dark one evening, while candles twinkled in the windows of a straggling New England farmhouse, I knocked on its latticed door. My bag and baggage, sufficient for four summer months, surrounded me on the stoop; perhaps I quaked a little at finding myself alone at the portal of the only spot I had been allowed to come on this first gay venture; and being im-

pressionably young and quite fresh from art school, perhaps when the door of the house was quickly opened to me, in stepping across that threshold, the twig was bent the way the tree would grow, for the quaintness of the place was wellnigh indescribable. In responding to the welcoming of my hostesses, I caught only a fleeting impression of low ceiled rooms, a fire crackling on the hearth, mull curtains, dull yellow walls, and something in fine illumined lettering on a beam of the living room facing the door.

Soon I was to learn to love the lettered rafter, with its "Peace Be Unto This House And All Who Dwell In It," the dignified yellow and cream of the Common Room as they called it, and the dear people who had worked to make it all so charming; but that night I was lost in exploring the fascinations of my own room that they had given me: the walls covered with a William Morris rose-flowered paper, the rose-sprigged screen and bedspread, the pink-posied washbowl and pitcher, the ponderous white woodwork dating well back to Seventeen-something, the paneled white wooden window blinds that slid miraculously from the wall into place before the deeply recessed windows, thus hiding the bobbing candle flames from all possibility of a prying world.



The living room of "The Ark," the abandoned canal-side cottage

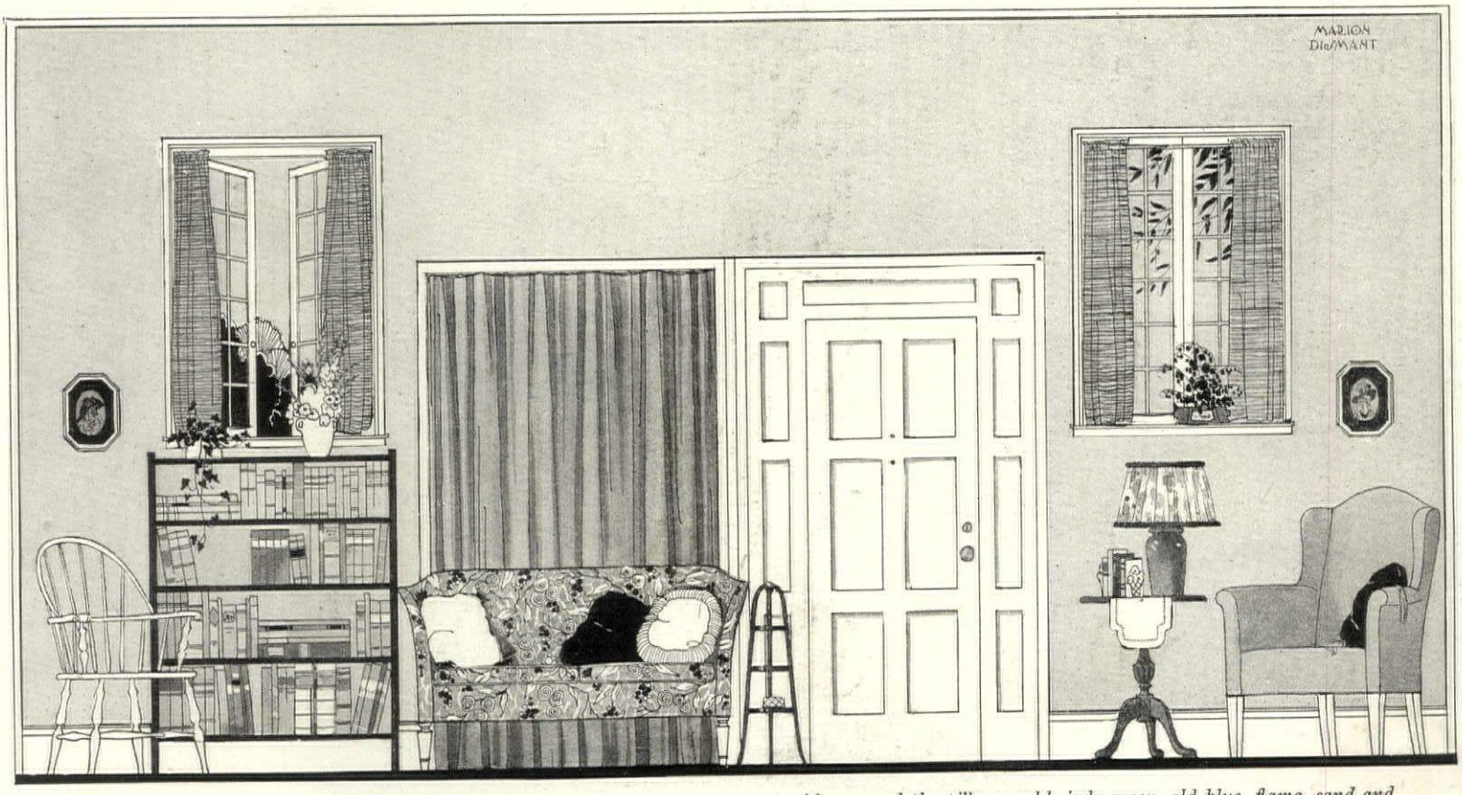


A bit of an Italian ruin is set down in a city backyard as a place for peace

In the house, which was used as a community summer home by a delightful group of women, many of whom are great in worldly fame but unpretentious in their everyday living, in this house it seemed to me there were countless bedrooms, and I find I still have a warm spot in my heart for anything akin to The Lilac Room, The Yellow Room, The Blue Room, and The Rose Room, which were some of the quaint names they called them.

The Lilac Room stands out particularly in my memory, for I "shopped" for the chintz that boasted flowering lilacs and delicious gray-green leaves on a white background. We papered the walls in a soft green and painted the furniture and woodwork white, while the floor was dull green. Such a delightfully summery place as it was! The dining room was a long and narrow room, with quaint windows touching the low ceiling, windows set generously into the two ends and one long side; there was a friendly fireplace, and a very narrow trestle table that ran quite the length of the room, with slat back chairs that pulled up to it comfortably. As I remember, blue gingham curtains were simply hung at the windows, and the

(*Continued on page* 74)



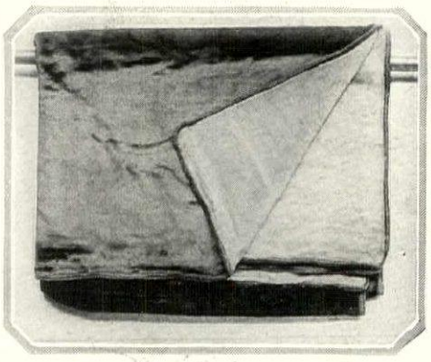
In the "Box Stall" the sliding barn doors were removed and a Colonial door put in one half, the other half being curtained in blue as a background for the sofa in figured linen. Lampshades are old rose and the pillows gold, jade green, old blue, flame, sand and orange colored. In its original state the "Box Stall" accommodated two horses. Renovated, it now makes an artist's home

FALL AND WINTER BLANKETS

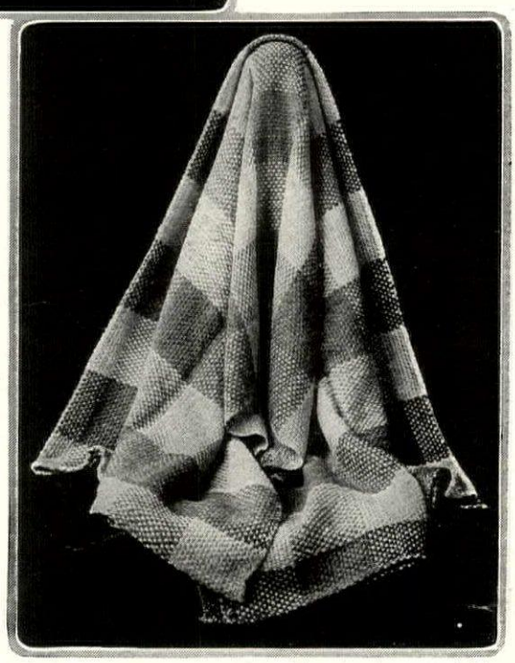
Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

(Above) All wool blankets in plain colors or with block border, $25 each. White with colored stripes, $25 a pair

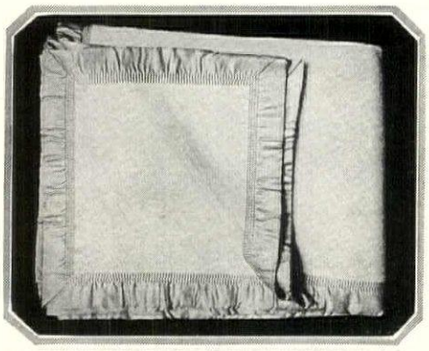
A soft, all wool robe suitable for a couch comes plain on one side and plaid on the other in different colors. Cloth bound it is $16.75; with fringe $13.75



Two thicknesses of soft plush in various color combinations make truly an ideal robe for a boudoir. $42.50

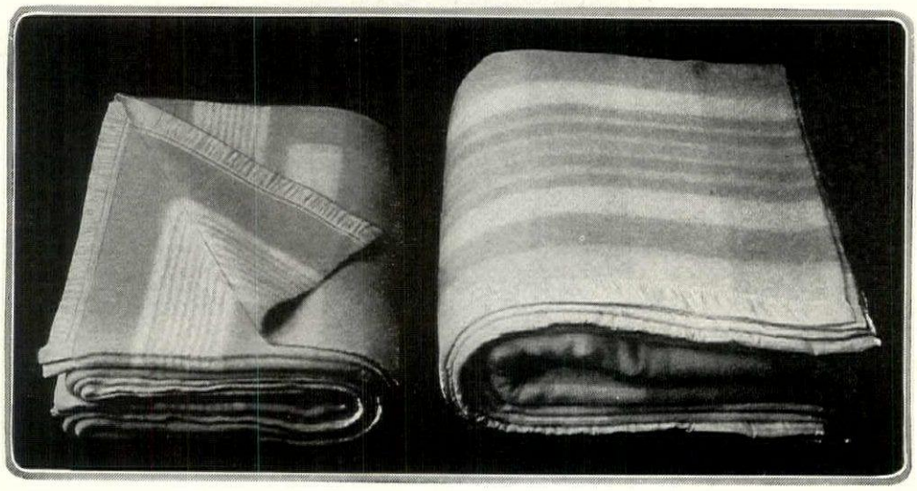


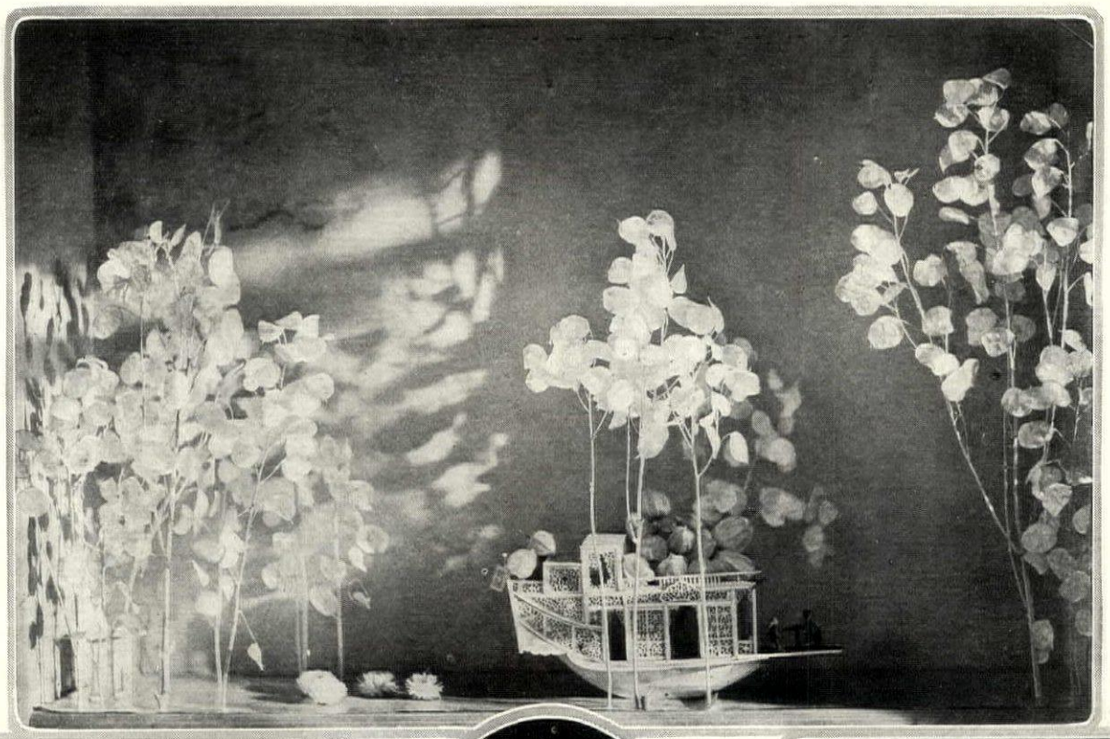
Above is a homespun woolen blanket which may be had in plain colors or an all-over plaid. The couch size is $23.50. In a double bed size it is $29.



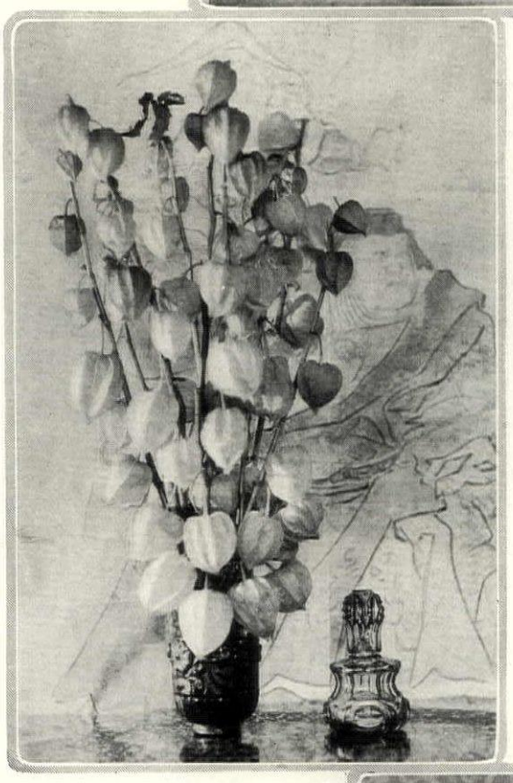
(Right) An all wool blanket bound with taffeta is pink, light blue, rose, Copenhagen, heliotrope or yellow on one side, and white on the other. 60" x 90", $18.50. 72" x 90", $21.50

(Below) Single blanket in a cotton and wool mixture 66" x 82" in all colors, $5. Wool plaid blankets in various colors, $13.50 a pair





The pale parchment moons of honesty hang from their long slender stems with a peculiar fragile grace. Place them with an isolated light striking upwards into the mass of white, dried seed cases



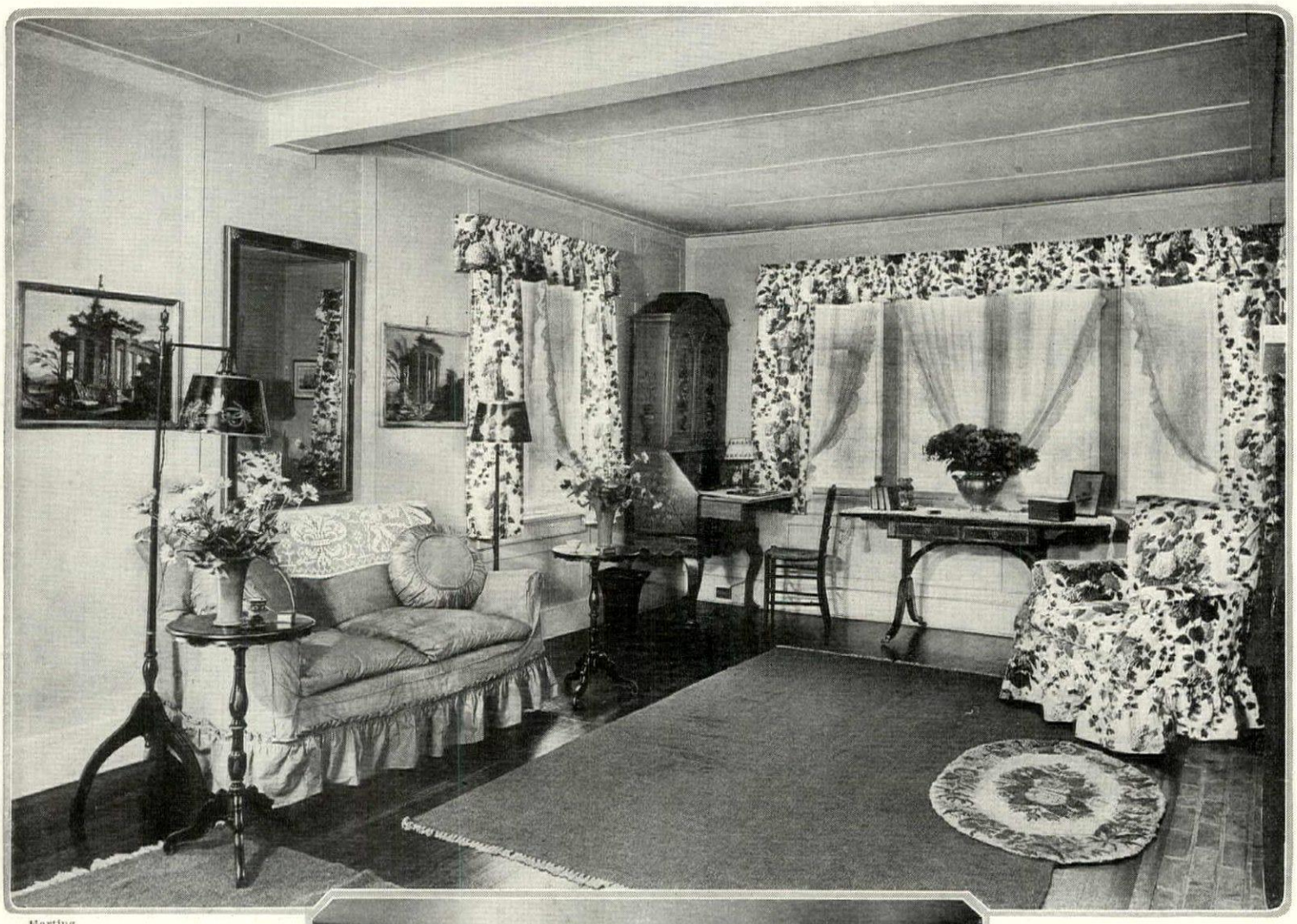
Among the long-stemmed dried plants the Chinese lantern is particularly suitable for winter decoration. Massed together, its fairy lanterns give vivid color to brighten a dark corner

Pampas grass has its value in a hall or other large room. Cut the stems short so as to show only the feathery tops

Of the smaller dried blooms, helichrysum is one of the most charming because of its shape and natural beauty of color. This prim arrangement would be suitable for a writing table

Mauve statice, a peculiarly graceful plant, is one of the least artificial in appearance. Place a bowl of it in a sunny window where the light can strike through the pale flowers

DRIED FLOWERS FOR WINTER DECORATION



Harting

In the farmhouse of Mrs. Edwin Rowland at Syosset, L. I., the living room has white walls, hydrangea chintz curtains, some Sheraton and painted pieces and plain green rugs

A chintz in rose and turquoise blue curtains one of the bedrooms. The rug is gray, the spreads yellow bound with blue and the walls and woodwork are cream

SIMPLE FURNISHINGS FOR A FARMHOUSE

MRS. EMOTT BUEL
Decorator

Against primrose yellow walls has been used dining room furniture of yellow and turquoise blue. The chintz has vivid fruits on a black ground

THE CULTURE *and* CARE *of* PALMS

Although Sturdy, the Palm Appreciates and Responds To the Niceties of Cultivation

E. BADE

THE propagation of palms from seeds is a very interesting but rather a tedious process, as they often require a year or more to germinate. Before sowing the seeds, a cut is made in the seed coat which facilitates germination. Having been treated in this manner they are placed into a light soil to a depth a little more than their own thickness and stored in a place of 75° to 80° F. The pots should be covered with glass plates and the seeds kept moist. If these rules are not rigidly followed a longer period of time will elapse before the roots make their appearance. Palm seeds must be planted as soon as they have been received from the tropics; the month or the season of the year is not a determining factor.

After germination the young plants are transplanted into small flower pots, where they are placed so that the seed coat just lies on the surface of the soil. The long roots, which are bent so that they will find sufficient room in the pot, show a predilection for forming spongy roots at this spot. Only when the roots lie against the walls of the pot where they absorb air, which is a vital necessity for them, can palms grow profusely and luxuriantly. Care must be taken not to injure the roots nor to break off the seed coat.

The seedlings are again transplanted when the rootlets have completely filled the pot. If one has used one-third lawn soil, and two-thirds of sandy humus for the first transplantation, then one uses one-half hot-bed soil to each one-quarter of lawn and humus for the next. To those palm varieties which have many root-hairs, a larger percentage of humus is given.

When the palms have passed their first year they develop, with careful and attentive cultivation, into beautiful plants. They are not friendly to continual change. In quiet places not too far from an open window they will unfold themselves, given uniform attention in regard to temperature, moisture, and cleanliness of their leaves, into admirable showy plants. They should be somewhat shaded against the burning rays of the summer sun, but the rays of the winter sun may strike them with all their force.

The majority of the palms which are kept in the living room do not stand in need of so much heat, nor are they so difficult to take care of as is commonly supposed. In spite of their warm and sunny habitat, the greater part of them become accustomed to a temperature of 60° F. During the winter months some varieties even endure lower temperatures, although palms never have a definite period of rest. When they are taken from a greenhouse and

(*Continued on page* 94)

Palms have a decided decorative value, but they should not be permitted to dominate an interior

(Left) Its fearsome botanical name—Chrysalidocarpus lutesceus—need never deter one from using this palm

(Right) A third type, suitable for use indoors, is the Chamaerops humilis, a broad-leafed species of graceful form

(Center below) A common type of house palm, known to botanists as Diplothemium humilis

GARAGES, SITES AND ENTRANCE DRIVES

This Solves The Problem of Housing The Car and Providing It With Adequate Approaches and Turn-Around

J. C. CAMPBELL

THE building of a garage these days is only second in importance to the actual building of your home. The locating of the site for this garage and the construction of garage drivers require a great deal of thought as well as some knowledge of the requirements. Most grounds have the advantage of a number of spots appropriate for the site of a garage. It is the aim of this article to point out the advantages of certain sites, how to plan the garage drive and how to design the most practical approach.

If you have not built your house, it is a fairly simple matter to place the garage in exactly the right relationship to the house, but if you are merely adding this building to grounds already planned and a house already built, much more thought must be given to the subject. The size of your lot and the topography of the land will to a certain extent, govern the selection of the site. In most cities the fire ordinance requires that a garage if not fireproof must be at least 15' away from the house. If you are building the house, however, you will probably insist upon a fire-proof construction with a garage be neath the house, which makes for convenience and economy. The foregoing suggestions would obtain only on small places. On a large estate where separate servant quarters are provided the garage would be placed in this group which, as a rule, equals about one-fifth of the total area of the house accommodation.

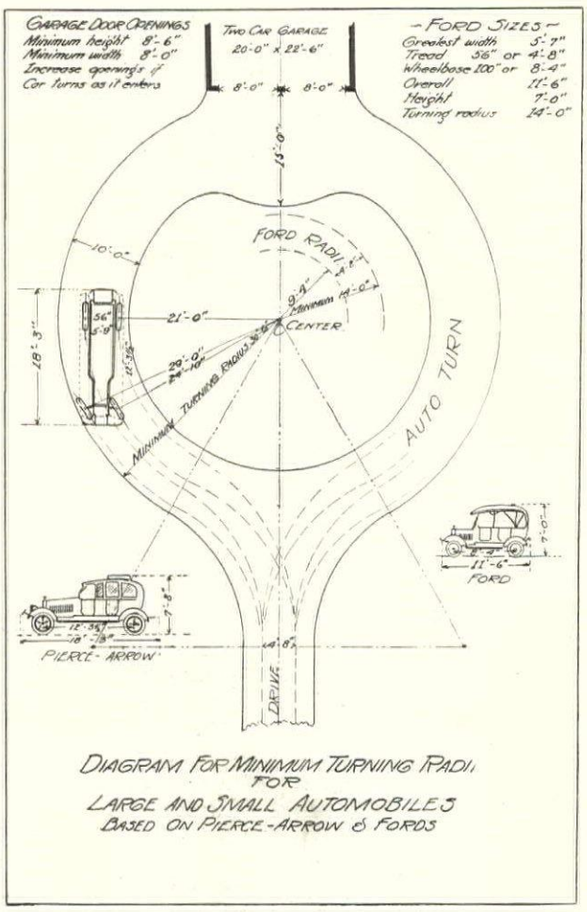


Diagram For Minimum Turning Radii For Large And Small Automobiles Based On Pierce-Arrow & Fords

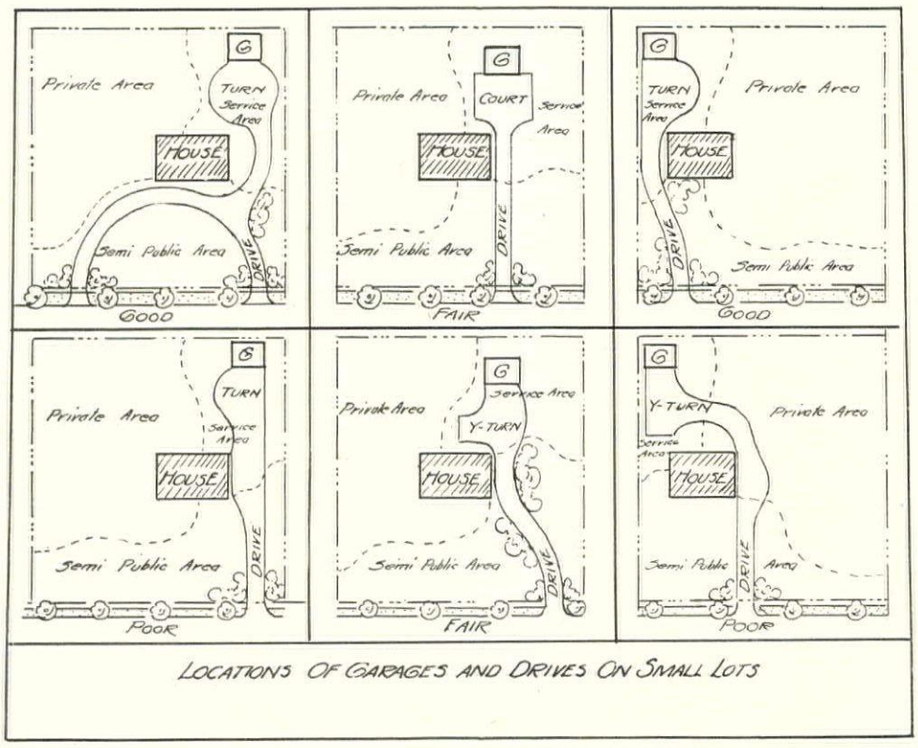
It is obvious that the size of the turn-around will depend upon the wheel base of one's car. This shows how it is calculated

When a man is driving his own car he will, of course, want it in the basement of his house if possible, if not, as near as the fire ordinance will allow. It must be placed where the grade is suitable, to avoid the expense of much grading, and where there is adequate drainage. Directness of approach and turning areas have a great bearing on the selection of a proper site and the approach from house to garage must be easy and direct as possible.

Once the garage is built, the approach from the street has to be considered. For safety there should be a right angle entrance so that the approach from both directions of the street should be equally safe. The type of street entrance will depend to a certain extent upon the character of the street and the existing gutters. Where the gutter is deep a cross-over is necessary, but where it is shallow an incline from the gutter to the sidewalk level will serve. At this point it is well to make the rise as gentle as possible as all quick rises between street to ground may mean danger. Where it can be arranged a concrete incline is perhaps the best means of approach.

So far as possible the entrance to the property should reflect the character of house and garage; formal for the great estate, informal for the little country place. Whatever treatment is used in building the entrance it should be kept appropriate in size, shape and type. Where the entrance leads to a little garden, plants can often be easily arranged to suggest a gateway and are preferable to an elaborate architectural feature.

While the entrance from the street should always be as direct as possible, it need not necessarily lead straight to the house or garage. It may pass near the front entrance, thence to the kitchen and then to the garage. The illustrations used in this article, showing the placing of garages in relation to the house and the placing of driveways with wide and narrow turnings, will prove immensely helpful to anyone's planning to build a garage on a small place.



Locations Of Garages And Drives On Small Lots

Each type of small lot presents a different problem in locating the garage. Do not make the approach to it too conspicuous. Where space permits, use a circular turn-around, otherwise plan for a Y-turn which necessitates backing the car

As the drive enters the property it may be either a simple runway, or a complete surface of any of the following materials,—crushed stone, all-cinders, tarvia, oyster shell, clay, brick or concrete.

In regard to the merits of the use of these various materials for the construction of the driveway; crushed stone is serviceable, the color is excellent and it is not expensive, but it does require constant care if much used; cinders are also serviceable, the best kind are steamed, very porous and have the advantage of draining readily, but it is not easy to keep a good surface if a cinder driveway is much used; tarvia is a good surface but rather harsh in color; oyster shells are excellent when obtainable, but the color is not interesting; clay is an excellent temporary surface, rather unsatis-

actory in bad weather; bricks of various patterns form an interesting surface, decidedly surviceable, appropriate for a formal treatment of a driveway, but rather expensive; concrete is very durable, simple to construct; it is, however, harsh to the eyes and hot in the summer time.

If there is a rather long driveway to the garage, it is an excellent idea to have it curve so as to permit planting which would partially hide the service portions of the house. In a hilly country, the laying out of the driveway must somewhat be governed by the slope of the land, and the planting, too, must meet these conditions if it is to be made effective.

The average drive should be from 9′ to 10′ wide; as it approaches the main entrance of the house it is sometimes advisable to have it flare out to a width of about 15′, this will enable an incoming car to pass the one standing at the main entrance.

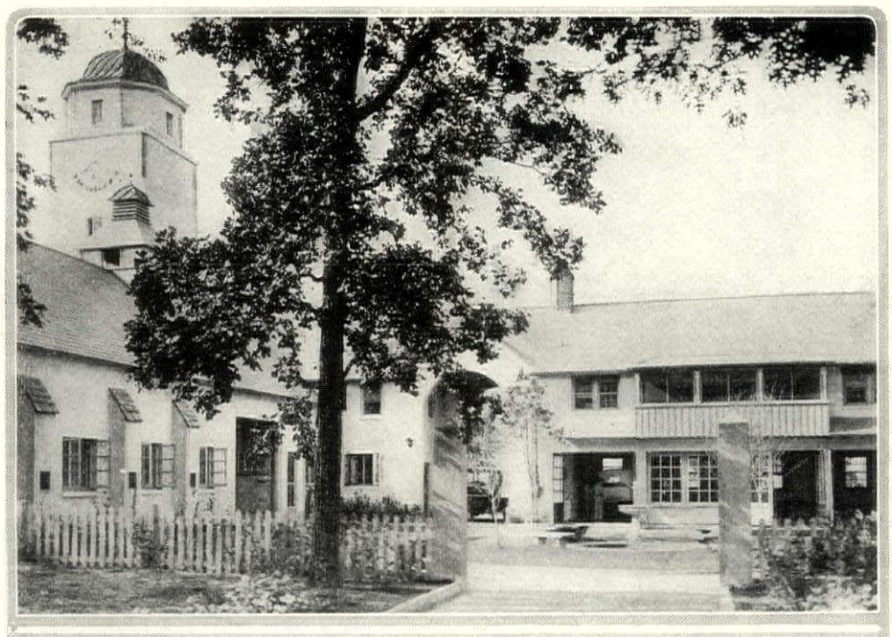
The ideal foundation for a driveway has a certain percentage of clay, but not enough to make the road dangerous in wet weather. If a drive is made on new ground where filling has been used a considerable time should be allowed for the earth to settle and become firm before the surface material is put on.

Driveways cannot be considered as an ornament to the property, hence should be made as inconspicuous as compatible with their utilitarian purpose. Once built, they cannot be easily changed without incurring considerable expense, hence it is well to have a definite plan at the outset, with all problems satisfactorily solved, to avoid mistakes which are irritating and expensive.

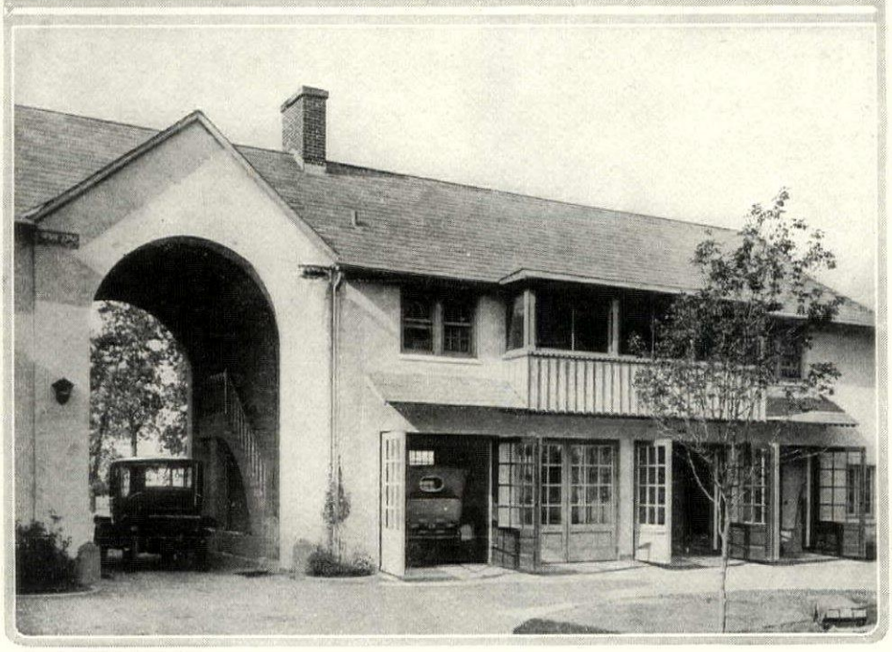
An important consideration in these driveways is the turning areas for large cars. Failure to arrange for these in planning drives will often lead to much trouble and expense. This difficulty is interestingly solved in one of the diagrams which illustrate this article.

Often the size and contour of a lot with the buildings located on it will not permit a circular turn; in this case, a Y-turn near the garage solves the problem. This Y-turn enables the driver to back his car around with the least amount of effort, and to bring his car into position so that it will head straight out to the driveway. The Y of the turn should be at least 15′ deep with an adequate amount of curve to give an easy swing in backing the car.

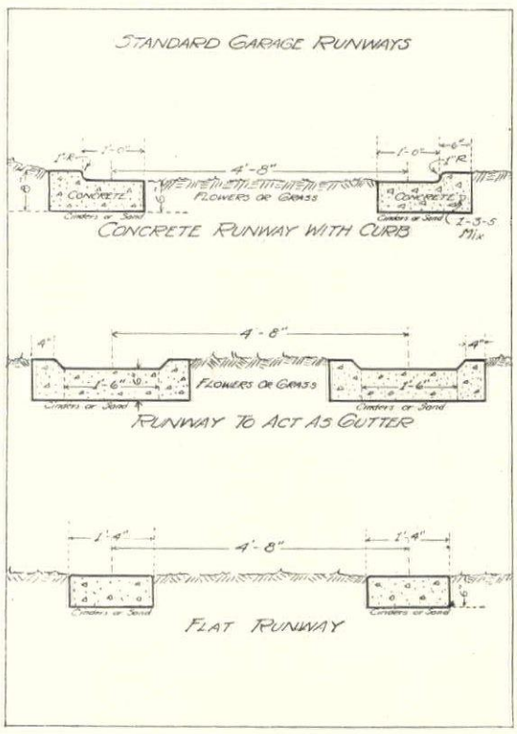
Of course the choice of material used will depend largely upon the material in house and garage. This will bring the driveway into the general building scheme and enable it to slip quietly into its place. The location of the drive, as already explained, must meet the convenience of each particular point — entrance, kitchen and garage; but with these facts faced, much help and general information can be secured from a careful study of the illustrations shown here; some very difficult problems are successfully met in these sketches and much light is thrown on the placing of graceful, practical driveways in small spaces.



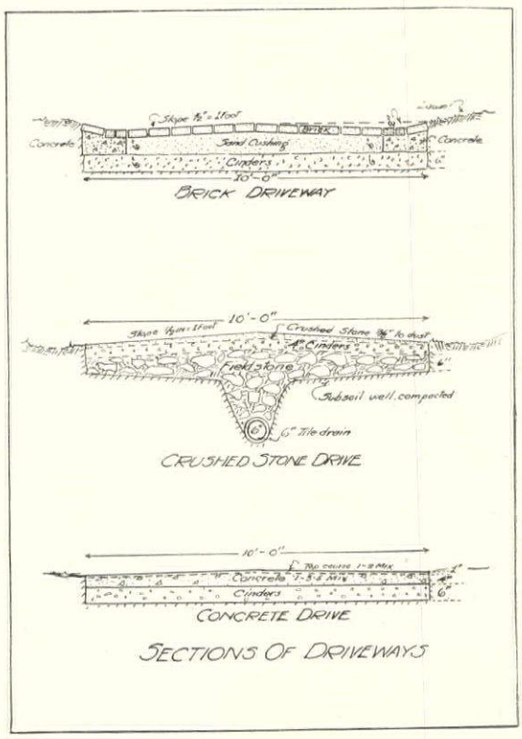
The garage and farm buildings on this country estate in Illinois provides a grassed plot encircled by the drive



Shelter is provided for four cars, with servants' living quarters above. On one side are dairy stables



Three types of garage runways are shown here, with the necessary measurements and variations in construction



Each kind of driveway has its own practical feature and the type chosen will depend on the site and one's purse

DECORATING OUR FOUR WALLS

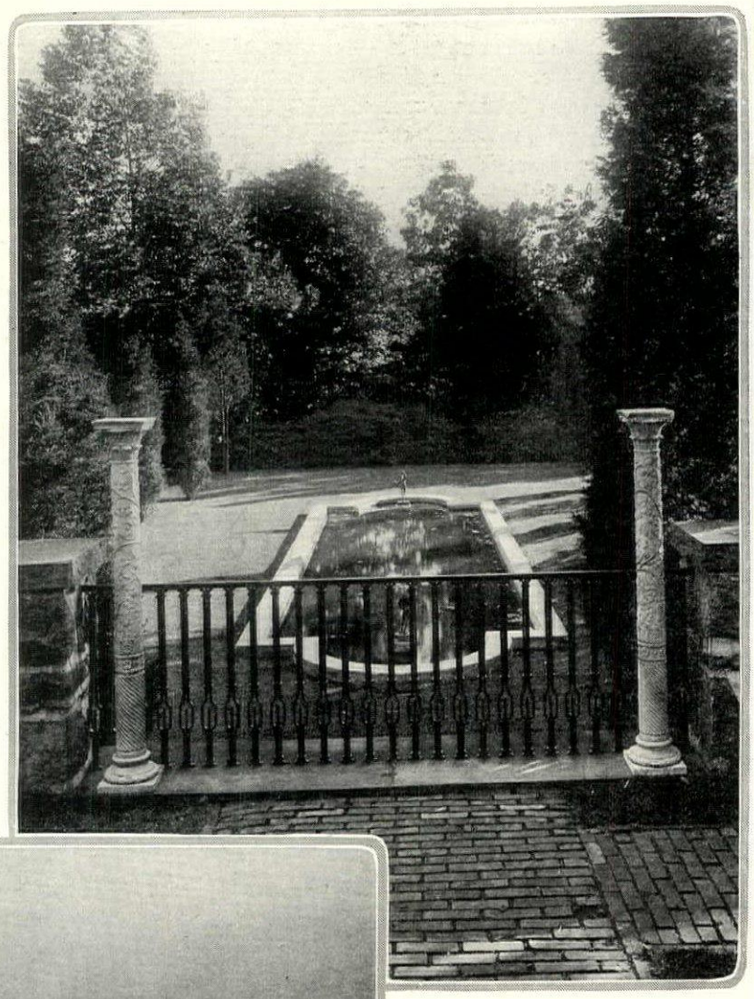
By Filling Them with Portraits of Past Houses and Gardens They Create a Livable Atmosphere and Make Distinguished Backgrounds

MURIEL HARRIS

THE decoration of our four walls has ever been an entrancing problem, whether to the child, to whom they are clearly surfaces made for scribbling, or to the Medici, who outran the conventions of his time by placing upon his walls Botticelli's Primavera. Walls have always been decorated or deliberately not decorated, have even, in the gold-frame era, been "furnished." The difficulty now is to decide between the respective merits say, of Egyptian mural paintings and the Japanese blank walls with their removable kakemonos or, better still, to evolve something new.

Wall decoration might be divided into two main classes—the movable and the permanent, and the two schemes have alternated fairly regularly, whether in the form of the old tempera church paintings or the worst floral design beloved of the paper hanger.

The picture itself is, of course, really only wall decoration in a movable form and able to survive change or damage to the building. It is not so long ago since pictures were regarded purely as wall furniture and a blank space created horror in the mind of the beholder. Then came the reaction of the blank wall and the black-frame etching; the Morris wall paper with its fidgety designs, still a welcome relief from the old pea soup decoration or the heavy crimson, suggestive of after-dinner apoplexy; black walls and gold walls and silver walls and so on.



On a previous estate Mrs. Robert Stevens created this formal setting for a pool. She later copied it on her newer place at Bernardsville, N. Y.

Hewitt

The change came rather gradually. There was the precedent of the Italian painted walls and ceiling, which were easily too cheruby, too blue-skyish. Also, Botticellis and Michael Angelos were not to be had for the asking.

There was the French paneling upon which Louis Quinze parrots and tulips flirted gaily. This was all very well for a boudoir or a parlor. The designs were conventionalized and so did not demand attention enough to become boring.

There was the Futurist wall painting — all lightning and

(*Continued on page* 66)

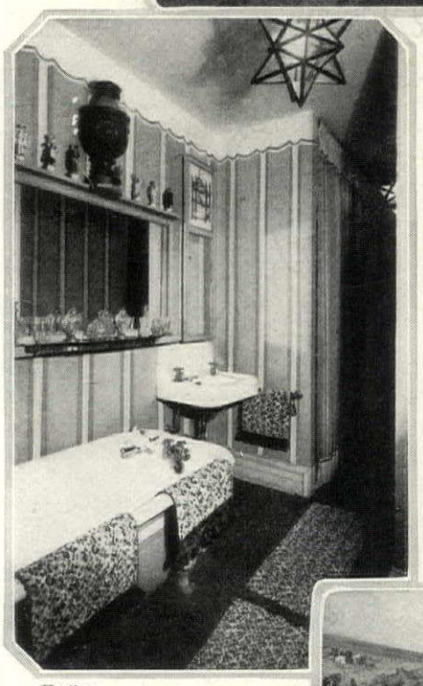
Harting

When it came to decorating her bedroom walls, Mrs. Stevens covered them with views of her former garden. The original is shown above

Tebbs

The chimney end of the attic furnishes the chance for creating a delightful guest room. Closets can be built in each side of the fireplace and the ceiling above it coved, as here

A PAGE OF THREE UNUSUAL ROOMS



Harting

The bathroom in the New York apartment of Charles Slayter is part of a Directoire flat and is furnished in an unusual and amusing manner. It has a refreshing blue and yellow color scheme

Keep the nursery simple, as this one in the home of Francis Boardman, at Riverdale, N. Y. Cupboards are of rough pine painted pumpkin yellow and the floor broad oak boards pegged down. Dwight James Baum, architect

Noticeable features of this bathroom are the figured towels by Mr. Slayter, the long mirror over the bathtub and the mirror above the wash-stand which is surmounted by a Delft placque

Gillies

MIDDLE PLANTS FOR THE PERENNIAL BORDER

This Backbone of Herbaceous Bloom Offers a Great Variety in Color and Form of Flower and Foliage

H. STUART ORTLOFF

THERE is such a host of possible claimants for the important position of middle foreground in the perennial border, that it is only a process of elimination to secure just the ones we desire to work out our plans, and to secure our idea of a pictorial array. It is not, however, an easy process, for there are a number of things which we have to know and take into consideration in order to secure the best results.

First, perhaps, is color. Some, like the brilliant reds and purples, will on the slightest pretext declare an open feud on certain pinks, yellows and blues. Then it is necessary to use lavishly a number of peacemakers, such as white and pale yellow flowers, or plants with much foliage and few or later blooms. Then, too, color is an important factor in working out special arrangements or ideas in gardening.

We must know the average or the ultimate height of plants in order to give them a correct location so as to obtain the best possible arrangement. It would never do to hide some short but lovely little beauty behind a tall, luxuriant plant, which will delight us with its bloom only late in the season. The smaller plants must be favored and given a place of vantage in the front, behind the edging plants.

It is easy to talk knowingly about "riots of color" and "continuous bloom," but in order to obtain such utopian perfections we must be well aware of the time and duration of each and every plant we use, and then perhaps we fail. It is a hard problem to solve. Many have divided their gardens, or their borders, up into sections, each given over to a particular period or season. Others resort to inserting potted plants, and remove the faded ones. But it is possible to get in one garden, or one border, an average amount of color

Foliage varies with the types of delphiniums. The type of flower is distinctive

at all seasons if one will not object to a few masses of foliage at times, and an oversupply of color at others. There will be gaps, that cannot be helped, unless we give the garden almost unceasing care, digging up and rearranging all summer. Who wants the labor in a garden to become such a burden as to make it cease to be a joy? Careful arrangement in the first place, with an eye to the season and duration of bloom, will go a long way in eliminating these gaps and pauses or making them few and far between.

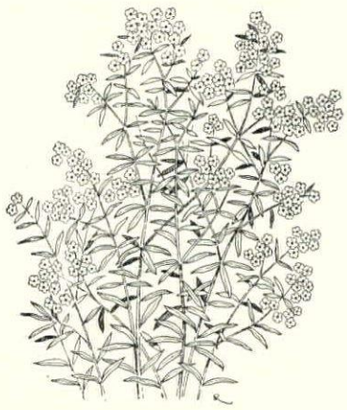
Another important consideration is prompted by the fact that many of our garden beauties flourish and then disappear, foliage and all. We must value the effect of good foliage as well as bloom in selecting plants. If a plant has a foliage which is not persistent after blooming, but which is a valuable addition for its color, then we must place beside it another plant, which has full and excellent foliage, in order that it may spread out and obliterate the unseemly gap left by its neighbor.

Many plants have stems which are so limber as to bend under the weight of bloom. Then it is necessary to plant around them lower and stiffer plants to bolster them up, or taller ones to hide unsightly but necessary stakes.

If we become acquainted with the characteristics of the flowers we use, which answer these questions or requirements, we will be able to decide what and where to plant, but we still must consider the important question of how to plant. It is hard to lay down a hard and fast rule of thumb to cover all, for each individual plant varies in many ways. One gardener says, "Allow a square foot to each plant," but when questioned he has to admit that he does not give each plant a square foot, but plants according to common sense. We all have a certain amount of this Yankee quality, but it is a hard task to apply it to planting. We are at a loss how to begin. So we just offer the old English rule of allowing one-half the ultimate height of the plant between each one. That is, if a

The day lilies have a foliage which is long, narrow and apt to droop

This border is composed of middle and back perennials—spirea and delphinium. Each presents a marked individuality in foliage and flower. Contrast the long spikes of the delphinium with the feathery character of the spirea



While the foliage of phlox is not striking, the flowers form wonderful panicles

Except in the very formal garden there should be no effort to place varieties of one size and height in a straight line. Middle plants may be occasionally advanced to the front, forming little bays in which to harbor the smaller varieties

plant when it is full grown is 4′ high, we will allow a distance of 2′ on all sides.

Now if we follow this rule you can readily see what thin and scrawny results will follow for the first year or two, or until the plants have matured. There are two remedies for this. One is to cut the rule in half, and plant thickly for immediate effect, then as the plants begin to mature, thin out. This of course means extra work and added expense. The other remedy is to follow the rule, but fill in the spaces between with annuals and potted plants. Then you have a full border, and when the first frost comes these helpful fillers gracefully disappear and leave the room to the developed plants.

Some may believe that any flower will grow in any soil, but the majority will agree that a little care and attention to individual requirements will be repaid a thousand-fold by more luxuriant bloom. So it behooves those who are of this opinion to search out and to observe these requiremnts, in order that they may be repaid.

The following list of perennials is far from complete. Those which are given, however, have been selected from various sources with attention to their merits for the important location of the middle foreground. The most necessary characteristics and important cultural hints have been included for the guidance of the reader.

Columbines are carried on long stems rising from tufted foliage

The foliage of peonies is cheerfully green most of the flower season

Japanese iris has a foliage quite distinct from that of the German. It is also taller

White Tansy (*Achillea Ptarmica fl. pl.*—The Pearl) An abundance of small white flowers in little round balls from mid-May to mid-October. The foliage is of little value, as it is so fine. Pick all flowers before they turn brown on the stalk. Any good garden soil with plenty of sun. Plant grows about 2′ high. Allow 18″ between plants.

Propagate by division in October, water well before and after the operation, and do not divide too closely.

Japanese Windflower (*Anemone Japonica*) — Beautiful large white or pale rose-colored flowers in September and October. Grows 2′-3′ high. Leaves mostly in clumps at the base, very decorative. Thrives best in rich loam, prefers slight shade, but will grow in the sun. Should be mulched in summer and kept moderately moist to obtain good flowers. Propagate by root division preferably in the early spring. Slight winter protection.

Columbine (*Aquelegia leptoceras*)—A number of species. Sky-blue (*Cœrulea*) and clear-yellow (*chrysantha*) are the best ones. Leaves are large and handsome. Should be treated as a biennial. Propagate by seeds

(*Continued on page* 90)

HOW TO GROUP FURNITURE

A Room Is Successful When the Furniture Finds the Place Where It Best Affords Convenience and Comfort

RANDOLPH W. SEXTON

AN important point in the final effect of a room, although one which is not given the proper attention it deserves, either by amateurs or professionals, is the correct placing of furniture. Too often is a room of good plan and design entirely lacking in necessary sociability and informality, if not by the poor selection of the furniture, by the entirely improper placing of it. A room with properly placed furniture should give one, when entering, the effect of welcome, inviting you in and, furthermore, to sit down and be comfortable. Very often we seem to have to stand in the doorway and hesitate before finding a chair which gives this invitation.

Are there any rules and conventions which can help us to place furniture properly and overcome this failing? Yes, to a certain extent, although all rules in art have to be backed by common sense and good taste.

The best results in placing furniture in a room are obtained by considering the different "groupings" which the room requires. For instance, in a living room there is generally a "music group", consisting of piano, stool, lamp and chair; the "lounging group" with davenport, table, tabaret and lamp; the "reading group", composed of chair, lamp and bookcase; and these groups, though distinct, must be so connected that together they form a perfect ensemble.

In a Typical Room

Supposing as an illustration, we here consider the placing and selection of the furniture in a living room 15′ wide and 25′ long with fireplace, doors, and windows as shown—a typical room. (Figure 1.) The first question to settle is—are we to have a piano in the room? For there is no way of changing either the size or design of a piano, except in the choosing of a grand or an upright, and in either case there is generally only one proper place in the room for a piano when the matter of steam heat, draughts from doors, and sufficient wall space are given proper consideration. Aside from the piano and one of even more importance in proper placing, is the davenport, both on account of its size and the practicability of the piece.

A davenport is a piece of furniture designed strictly for comfort, seldom having any good features in design aside from its covering, and at the same time helping materially to accommodate more people in the room, as three or even four persons can easily be seated on it at once. For this reason the davenport should be placed as near to the center of attraction in the room—in most cases, the fireplace. From an architectural standpoint as well, is there anything in the design that plays such a prominent part in the decorations of the room as the fireplace? By giving the davenport this important place in the room, all other pieces immediately become subordinate to it and must be placed with this in mind.

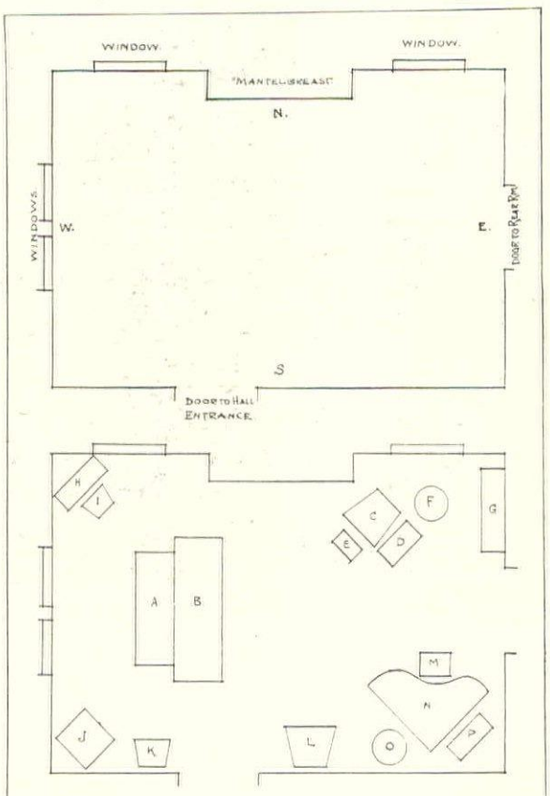


Fig. 1 & 2, A—table; B—davenport; C—easy chair; D—tabaret; E—footstool; F—lamp; G—bookcase; H—desk; I—desk chair; J—Victrola; K—side chair; L—arm-chair; M—bench; N—piano; O—floor lamp; P—piano bench

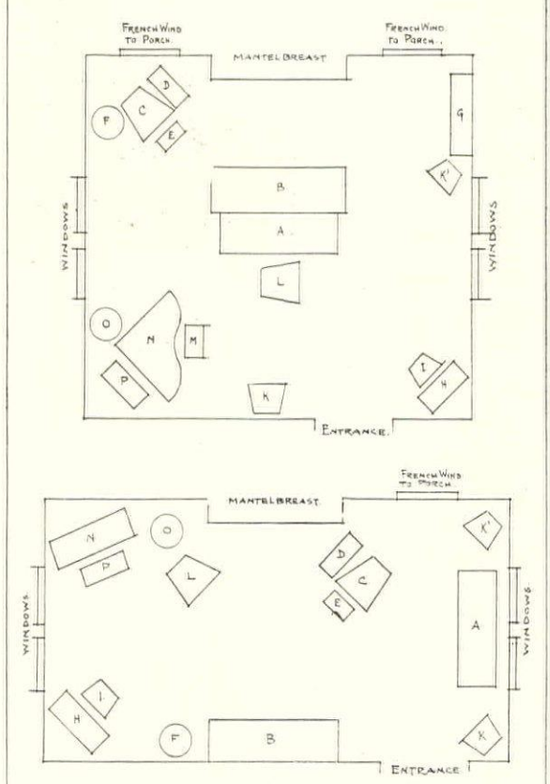


Fig. 3 & 4, showing a solution for a square type of room and for the long, narrow type. The groups are natural and easy

To return now to our typical plan—suppose that we are at once confronted with the placing of a grand piano in the room and the selection of the remaining pieces are left to our good judgment. It can easily be determined that there is only one wall of the room—the south—against which we can place the piano, as all other walls are eliminated by windows and doors. Here it seems that both the southwest and the southeast corners are available, but as it might seem that the piano were too near the entrance door in the southwest corner, besides being in direct line with the draught naturally coming through this opening, we decide to place the piano in the southeast corner with the keyboard facing the room, allowing the frame work of the instrument to take up as little room as possible. To complete this group, we will place a floor lamp by the piano stool in the corner and then take up the next important matter of placing the davenport.

The Davenport Group

Although it might seem cozy and even practical to place the davenport directly in front of the fireplace, still there are always arguments against this layout, especially if the room is narrow in proportion, and besides, many people cannot see anything sociable about a room with the back of the davenport facing you as you enter the room. So in the case of our typical room, it seems best to put the davenport at right angles to the hearth, for in this position it gives the invitation as you stand in the doorway, and at the same time is directly in front of the center of attraction of the room—the fireplace. To complete this lounging group we suggest an oblong table back of the davenport, supplying space for magazines, books, etc., and also a place for a lamp, as one often desires to sit or stretch out on the sofa to read.

A good point to add right here is that the effect from the street seen through the front windows—the table with its cheerful setting of a lamp, magazines, books, and perhaps, a vase of flowers, all adds to the proof that a table is not out of place there.

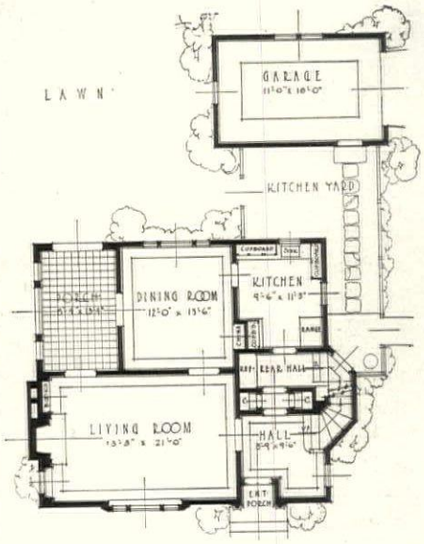
The next consideration is the reading group and we have left a very desirable place at the other end of the fireplace for it. Here we will first put a generous easy chair and beside it place a small book stand, which

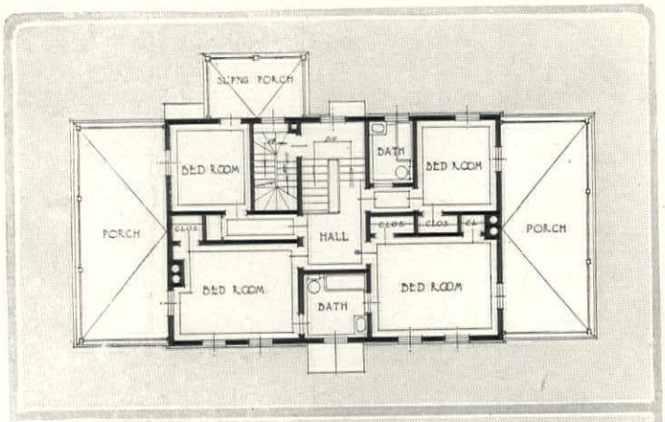
(*Continued on page* 70)

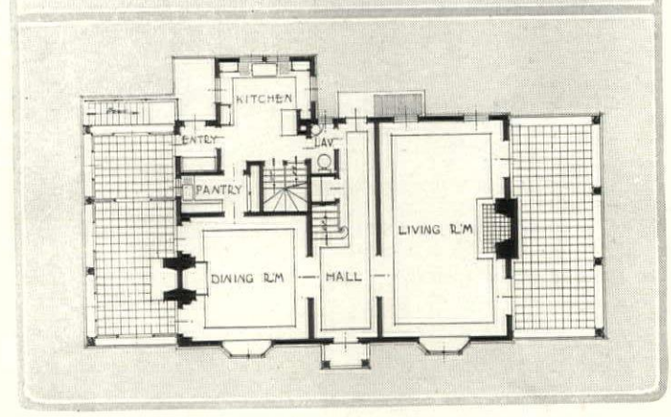
FOUR GOOD AMERICAN HOUSES

Gillies

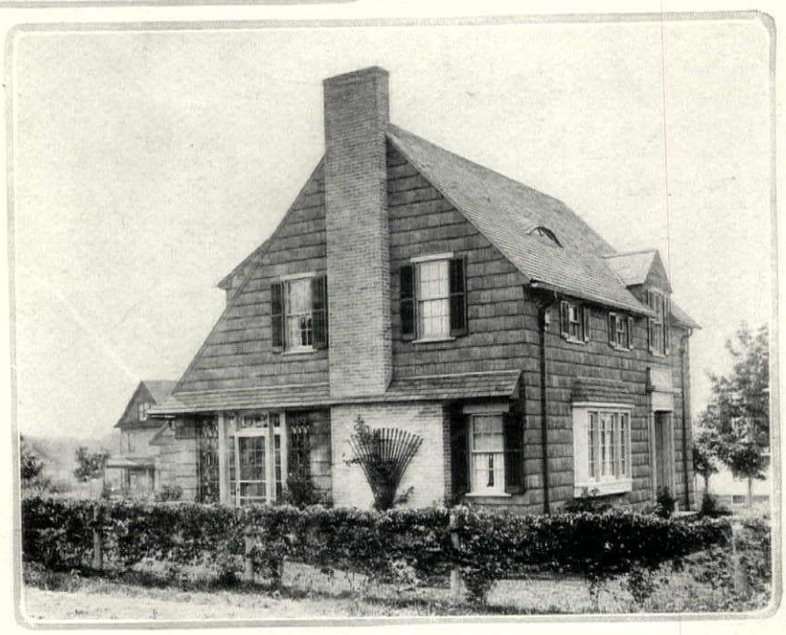
The home of Edward P. Schell, Riverdale, N. Y., is New England Colonial with variations, the porch, of course, being a modern detail, although its balustrade is copied from an old "captain's walk." Inspiration for the bay windows was found in some old shop fronts. The walls are of "ship-lap" construction—wide boards laid on flat. These are painted white. The shutters are green. Dwight James Baum, architect



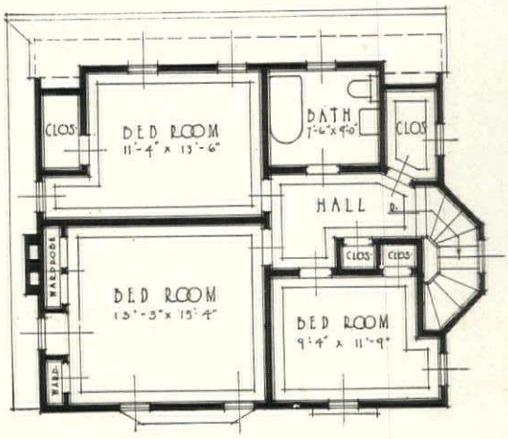




A feature of the plans of the Schell house is the double enclosed porch. The rear part is used for breakfast and the front as a supplementary living porch for cold weather, this end being furnished with a fireplace. Upstairs the hall is kept down to a minimum, giving plenty of chamber space and room for closets. A sleeping porch is an addition to this floor. The attic houses a servant's room and storage quarters

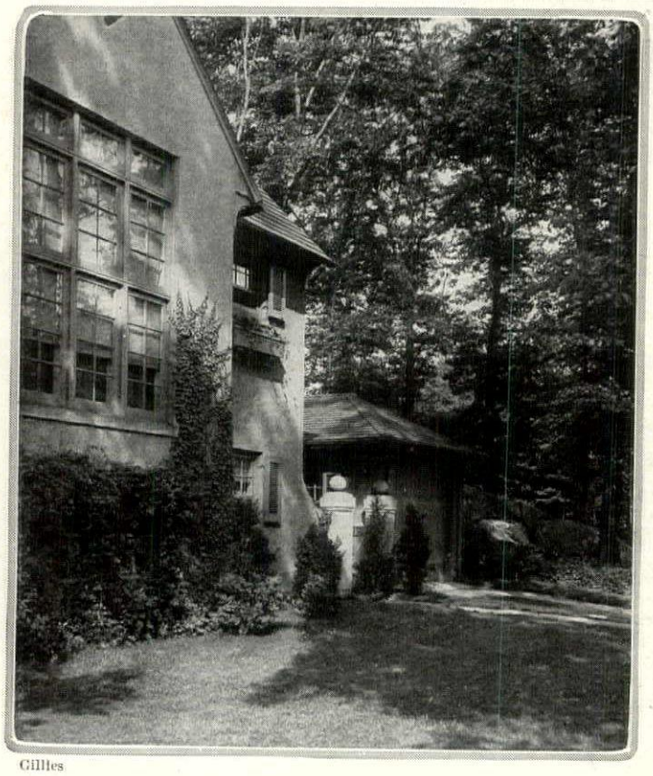


A characteristic American design has been used for the home of Frederick G. Nash, at Auburn, N. Y. The stained shingles of the front façade are pleasantly relieved by ornate door trim and the shallow bay window. At this end is an enclosed porch, with lattice on each side the door. The pent roof is an excellent detail. Carl C. Tallman, architect



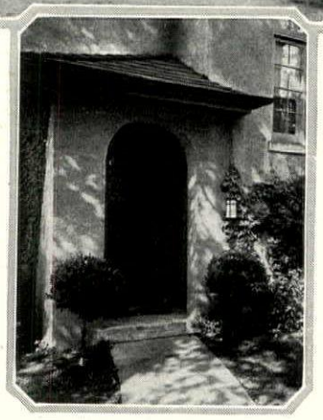
The Nash plans show an unusual position for the living room. The hall and stairs are at one side, with the kitchen, dining room and porch in the rear. Upstairs are three bedrooms and a bath. Built-in wardrobes and an abundance of closet space are attractive features

Warm gray stucco walls, pea green trim and dark green shutters make the home of Frank Rollins, at Fieldstone, N. Y., a colorful ensemble. A big stair window gives the effect of a two-story hall. Dwight James Baum, architect

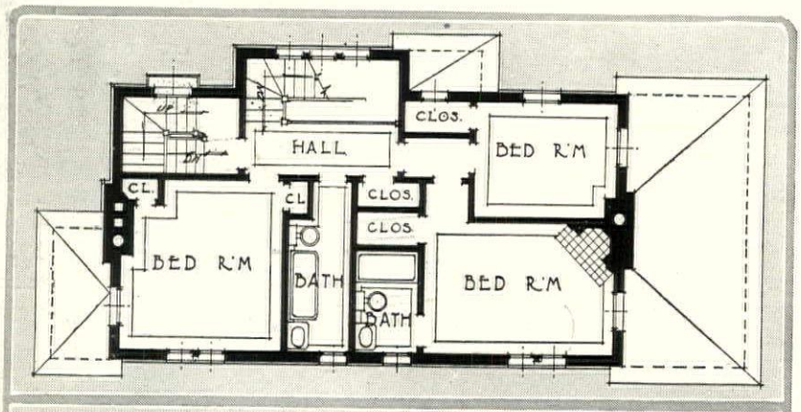


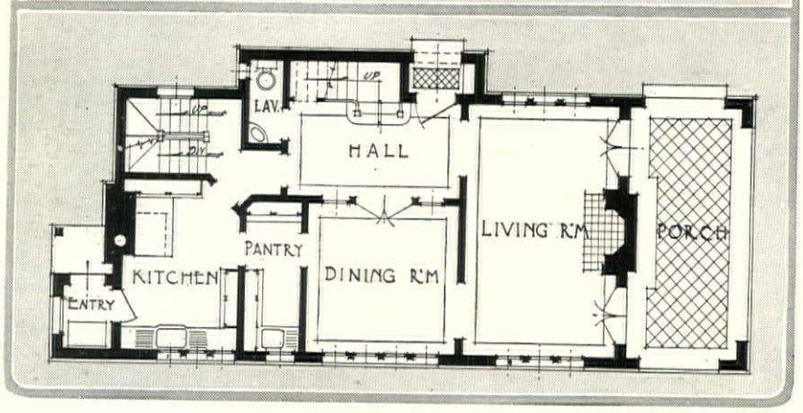
Gillies

As the garage was a later addition, it was tied to the property by a service gate and wall. The service entrance gives on to the kitchen. The value of the stucco wall can be seen in this illustration—the surface it presents for shadows and the background for vines

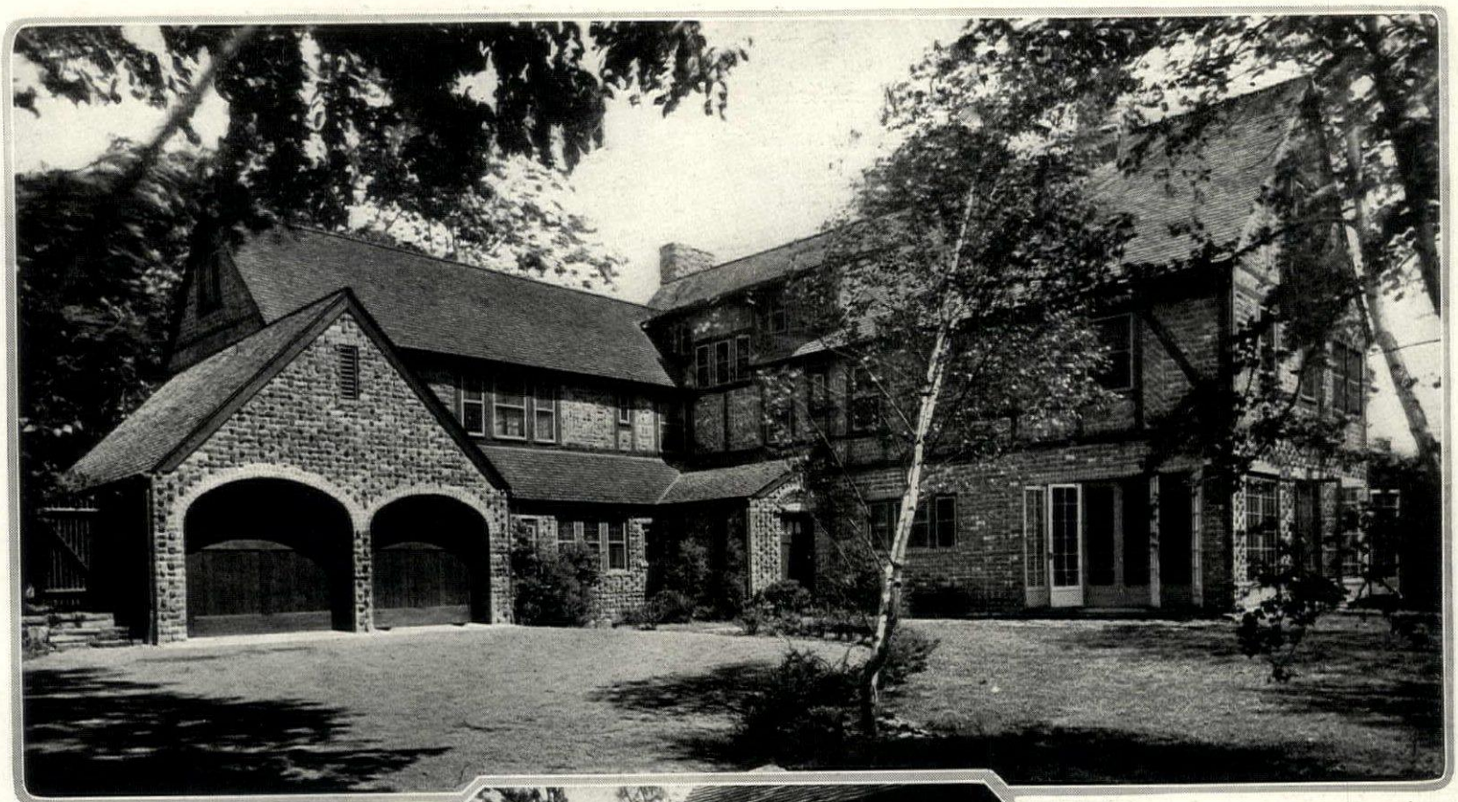


The entrance is set in a jog and the door is approached through an arch and outer vestibule. This leads on to a wide hall that opens on the main rooms of the first floor and the stairs





As the house faces north, the stairs and hall were put on the north side so that all the rooms could have southern exposure, save one which faces east. The service stairs are quite separate and afford privacy to the rest of the house. The two masters' bedrooms are furnished with fireplaces



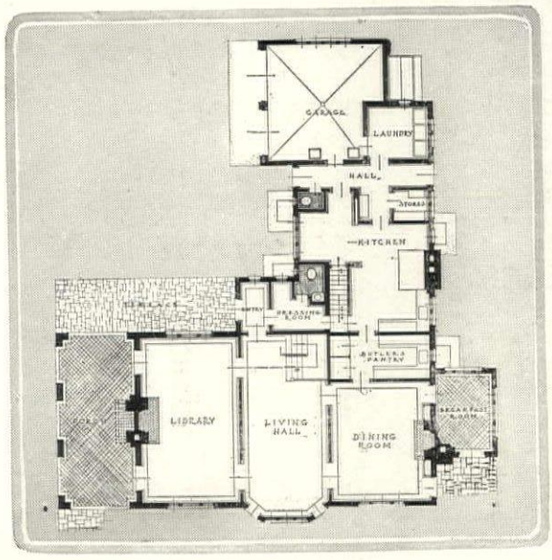
Gillies

While English in origin this interpretation of half-timber is amply American. It is used on the home of Rodney Hitt at Rye, N. Y., of which Edson Gage was architect. The entrance is in the rear court close to the garage. The window arrangement here is quite unusual

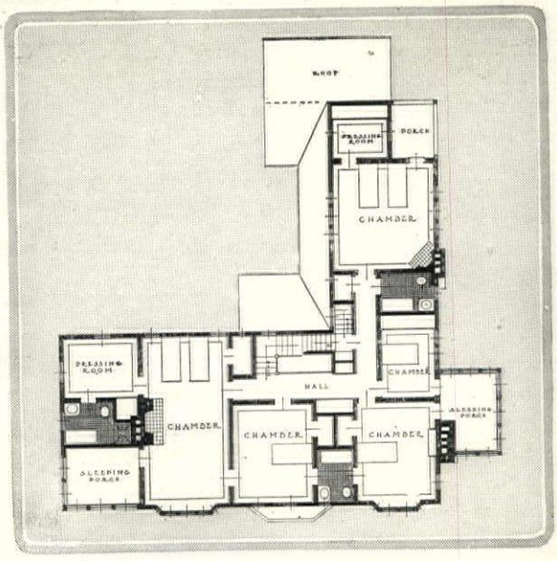
Genuine half-timber, of which this is a good example, consists of the exposed beam frame with brick or cement nogging. The brick can be laid in different designs that give an amusing variation to the wall surface. Instead of the usual casements double sash windows are used

House and garage are built as one unit on an L plan. The front of the house is given to the main rooms and their attendant porches. A dressing room close to the entry is a feature. The stairs, which are quite compact, come down in a corner of the living hall

One entire end of the second floor is occupied by the owner's suite, consisting of a large house-width chamber, bath, dressing room and sleeping porch. This group is distinct from the others. All chambers are arranged in suite, with baths, dressing rooms and sleeping porches



An interesting variation is found in the lower wall, where brick headers, occasionally broken, are advanced, making a roughish surface



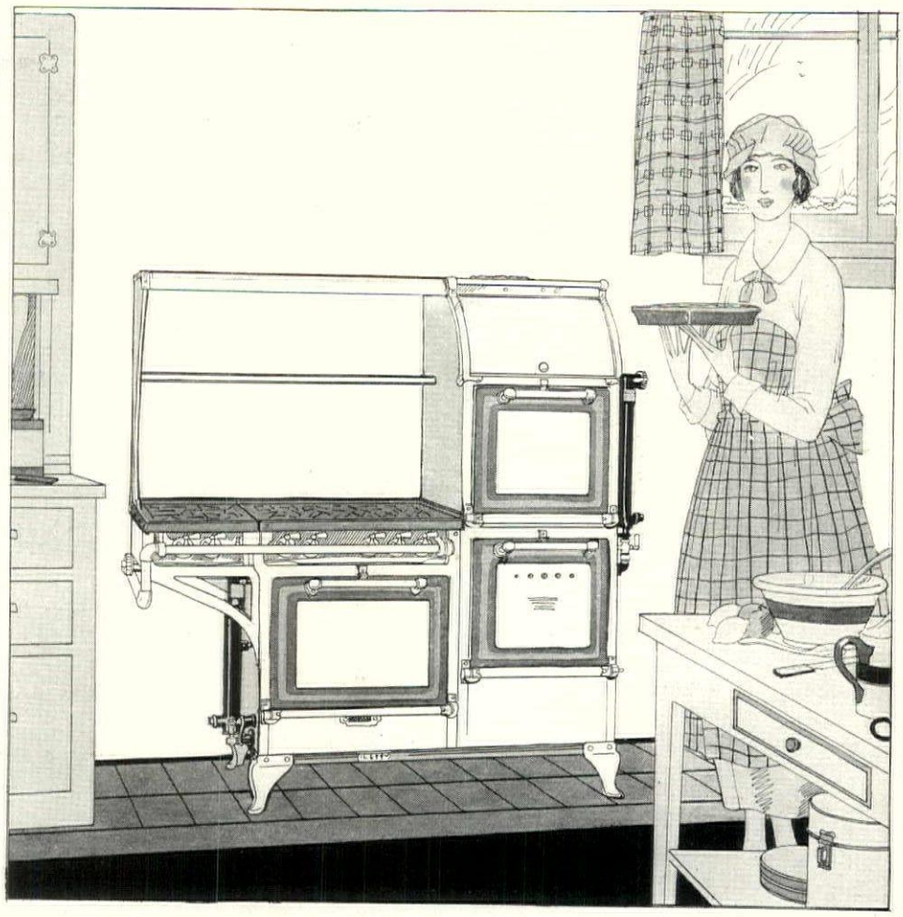
TAKING GUESSWORK OUT OF GAS COOKERY

Which Is Accomplished by Purchasing a Good Stove With Modern Heat Regulating Devices

ETHEL R. PEYSER

THE points in buying a gas range are for the most part the same as in purchasing an electric range. It must be of the best material, cast iron or sheet iron or a combination of the two, the ovens usually lined with steel, upon which is baked aluminum or a vitreous enamel. Enamels are more expensive but their sanitary value is great. Everything must be of the best quality, no seams or roughness can be allowed to catch food or odors, and the stove manufacturers must give you a guarantee of almost everlasting life.

Stoves today are made with and without shelves, some have the ovens above, some below. But where the oven is below it is a great boon to have the top at least 32″ high—38″ from the floor is better, so that the oven is sufficiently high to obviate back breaking, and the cooking surface high enough to eliminate the back bend for the ordinary cooking processes. Ranges today are built so that there is absolutely no guess work either in management or accomplishment.



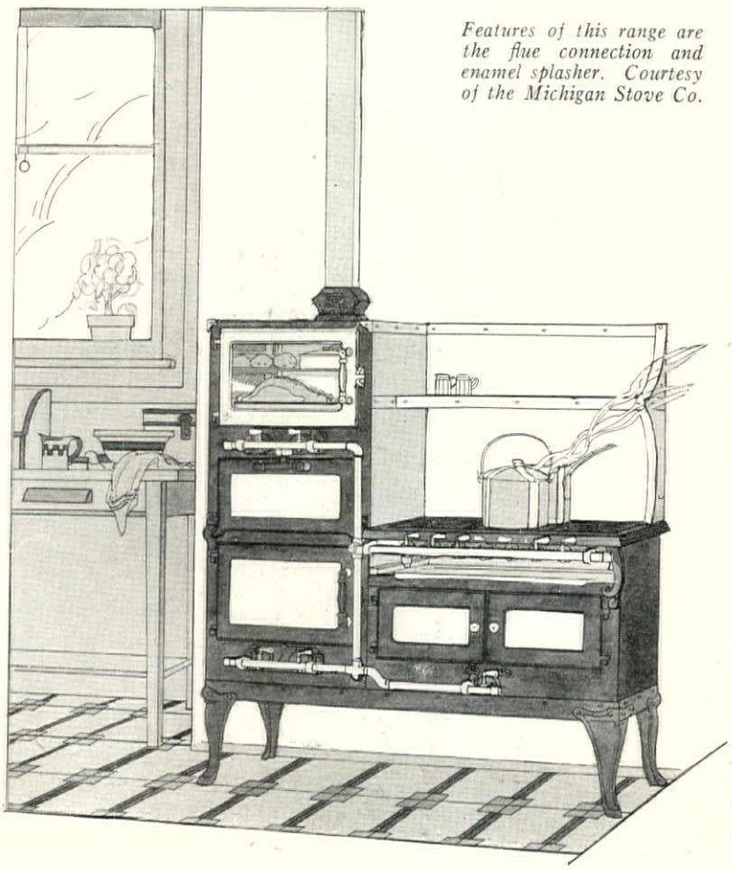
Among the all-enamel ranges is this type, equipped with heat regulator. Food can be boiled or cooked in the oven, without using the surface burners, even when baking is going on. Courtesy of the Clark Jewell Stove Co.

New Devices

A recent improvement is a stove with an oven heat-regulating device, absolutely controlling the temperature. This device is used by domestic science cooking schools, as it proves that cooking must be an exact science. No especial training is required to handle this device, and it has no working parts to get out of order; the temperature is simply controlled and maintained by the turn of a wheel.

This enables one to bake without opening the oven door. A chart is supplied by which you can cook any kind of dish, the time, the temperature and the necessary decreasing or increasing of the temperature being given clearly.

One new type of stove has the smooth top. It looks not unlike a coal stove. It has no aching voids for things to spill into, nor can pots tip over into yawnin chasms. This saves a lot o needless irritation, which i important with the presen high temperaments of cook and housemaids. This stov stands 38″ from the ground



Features of this range are the flue connection and enamel splasher. Courtesy of the Michigan Stove Co.

The Top

An interesting feature is that the whole top becomes heated and is usable, whereas in the ordinary four-burner top only four utensils can be used at once. This top is connected with a flue which draws the heat, so that there is no waste of gas. If necessary, the lids can be raised and the flame from the burner will just tip the utensil, the proper position for flames. The oven in this range is so planned that it can be opened from the bottom with either hand. Another stove has a top that is semi-smooth and semi-spider, allowing you both systems.

Should a vessel spill over in the "smooth top", the top catches the overflow and it is simply washed off instead of the usual pulling out of the tray and the messed-up burner plate, which must be scraped and cleaned. This range is made tall and narrow, ready for the small as well as the large kitchen.

All gas stoves today have the automatic lighter, which gives one freedom from the use of matches and makes gas nearly as convenient as electricity. Of course, gas is hotter in summer than electricity, and to obviate this many of the stove makers produce marvelously contrived combination ranges of gas and electricity.

Some stoves have plate warmers above and some have a shelf open and available on which to warm dishes, which also makes a convenient rack for dishes while the rest of the meal is cooking.

Nearly all stoves are equipped with broiling chamber, baking oven and wire shelves. One, particularly convenient, has, instead of the two full-sized shelves in the large oven, one shelf divided into two pieces, allowing for more elasticity in plac-

ing different dishes in the oven.

In the stove which has the oven heat-regulating device, there are many of the fireless cooker features with some of its drawbacks eliminated. For example, it has no thick walls which eventually become impregnated with odors of past meals; the time in pot watching is eliminated; you can do other work and yet be sure that your cooking is being done well. So much of the cooking can be done in the oven that fewer burners are necessary. This type is made in sizes varying from 35" wide and upward.

Regulating Heat

When you are ready to put the whole meal in the oven, your instruction card will tell you the correct temperature to set the thermostat. You can then leave the oven unwatched for a period of three to four hours. No preliminary cooking is necessary; in fact, the things can be put on in cold water if necessary; furthermore, the cost of cooking is no more, and sometimes less, than with the old-fashioned hit or miss method.

Canning with this oven is simplicity itself, as there is no need to lift the big containers to the cooking surface.

Many people prefer the fireless-cooking, oven gas stoves. These are excellent when made by the best manufacturers and certainly help the servantless house greatly. But keep your ovens more than spotless.

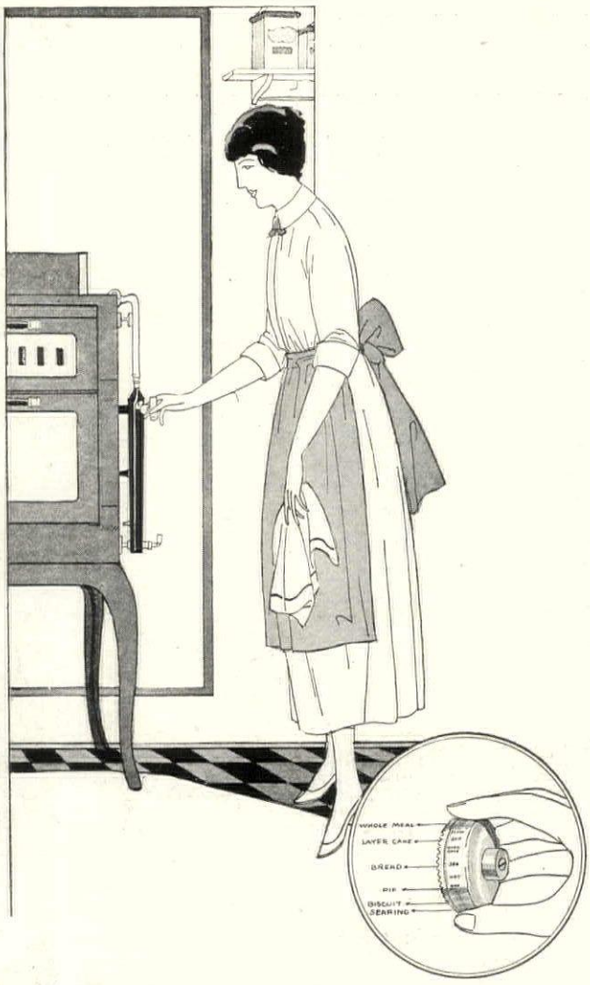
The old-fashioned methods of finding out if your oven is hot are as follows: Poking your head into the oven, perilous; thrusting an unoffending hand therein; browning pieces of paper or a bit of flour; burning the gas and letting it go at that; gauging the size of the flame: but these are unreliable, for everyone feels the heat differently and the quality of paper varies and atmospheric conditions differ. How many times have you cooked the same thing the same way, and have had success one day and failure the next. What waste —and how discouraging!

With the particular stove in question, the novice soon becomes an expert. As much of the cooking can be done in the oven, not so large a surface stove need be bought; a small family can actually use a two-burner surface.

Burners

The burners on all the best stoves are regulated by the gas companies, from whom it is wise to buy, unless one is purchasing the installed, made-to-order stove.

One firm emphasizes its burner because it spreads well; it claims there is a saving of gas, which is quite true. This stove also stresses its glass oven door. Now the glass oven door is a fine thing, but when meats are being cooked, the glass becomes greased, and unless cleaned off at once may leave furrows.



The heat regulator is a simple device placed on the side of gas ranges whereby the housewife can control the temperature for various dishes. Courtesy of American Stove Co.

The cabinet stove is the type used practically all over this country. It sets on high legs and has the oven (top or bottom), warmers and shelves. The stove without shelves is not called the cabinet style. Usually the cabinet has the ovens to right or left or below the cooking top. Some of these stoves have a separate splasher on the side of the back wall or the side wall; this is not absolutely necessary if the stove is so finished that the splashing will wash off easily. Some stoves are completely enamelled, including splasher; others are just blue iron or polished steel. Of course, there are the expensive enamelled stoves which only have to be washed for the dirt and dust to slide off.

The vital thing in the gas stove is the burner and its regulation. Nothing will compensate for poor burners, poor insulation, poor heating. Some stoves are so made that the linings come out and can be easily washed and greased with kerosene thus keeping them in excellent condition.

The gas supply pipe when installed with a stove should be not less than ¾" bore. Some companies advise making an iron pipe connection with a union coupling.

The best results for the gas range would be had if connected by a stove pipe to a chimney but great care should be taken to avoid a down shaft. Much moisture in a stove, which will slowly destroy it, denotes this down draft presence. Yet sometimes the flue connection is a nuisance, as it is at other times a necessity. In some districts the flue is necessary by ordinance.

Top burners must be frequently cleaned and when they are removed the drip pan can be cleaned too and the space in which the drip pan rests. Wipe off dust from the air mixer, that is, where the air enters the burner to make the flame cook. Grease your oven linings occasionally and your stove will wear longer. If your stove happens to have a porcelain enamelled broiler pan, take it out when not broiling in that oven.

Range Facts

Don't use a big flame when food or water is boiling. Nearly all the good stoves have air

(*Continued on page* 94)

The advantage of this type is the smooth top. It also stands 32" high. Courtesy of the Wm. Crane Co.

SNAPDRAGONS FOR BEDS AND BORDERS

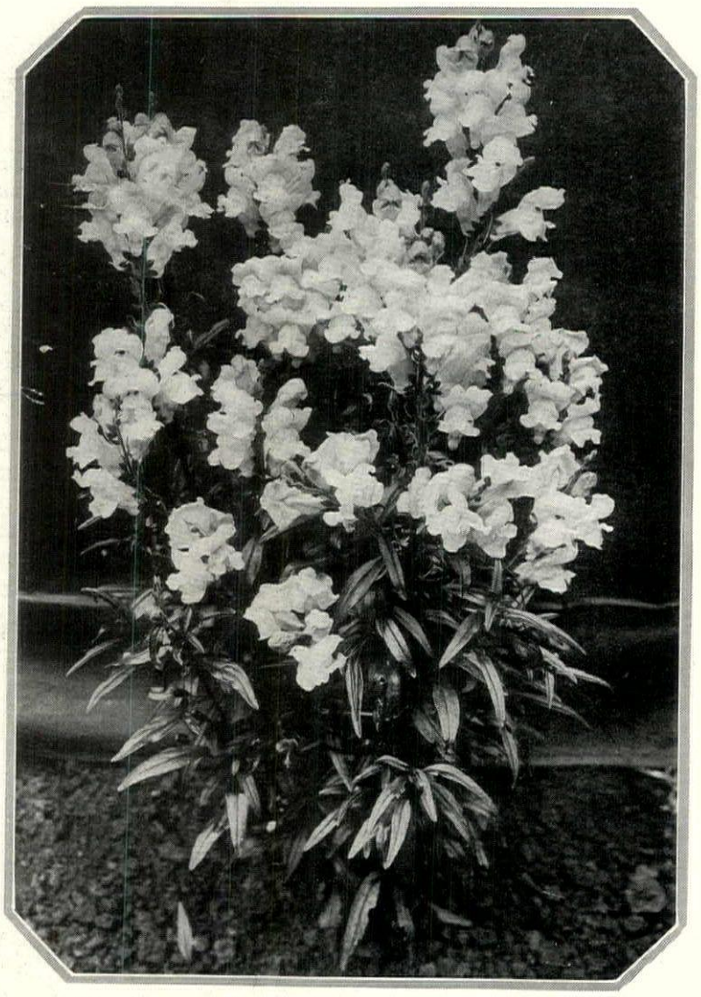
Planted In Masses The Newer Varieties of Antirrhinums Give Broad Effects of Color

A. H. COLTART

THE present popularity of the old-fashioned snapdragon is undoubtedly derived from the profuse blooming of the new and improved varieties. Though the scent is scarcely noticeable, the antirrhinum is greatly favored by bees, and although this causes a great difficulty in securing tree seed from one's own garden, it has contributed to the variation of color now obtainable. Moreover, by careful planting many of the subtlest tints have now become fixed in the skilled hands of the seedsmen.

Since such variety is offered in seed with so many improvements in type and color, it is without doubt advantageous to obtain fresh stock annually. At the same time until a standardization of names and colors is accepted by the growers, the confusion of choosing from a descriptive catalogue can only be avoided by noting the exhibits of seedsmen during the season at the horticultural shows, and making up a list to one's own choice.

A few years ago the colors offered were limited to white, yellow and red, together with mixed variations of the stripe and spot kind—now, happily, rarely seen. Innumerable new shades are, however, now available, and will remain true to color. The chief development has been in pink and coral, and the shades from buff to orange. Some of these have become very popular, such as "Nelrose" (which is described as "old rose, shaded blush, with a small lemon blotch on lip") and "Bonfire" (intense apricot, shaded old gold, with deep golden lip). The blending of pink, apricot and orange snapdragons is extremely effective when they are planted in isolated borders, while the yellow and white varieties are admirable in the main flower border in conjunction with blue perennials and silver foliage.

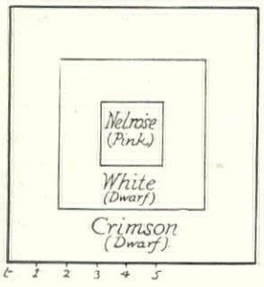


"The Queen of The North" is a beautiful white variety and is remarkable for its prolific flowering. This and the other newer colors promise to give us a revival in antirrhinum popularity

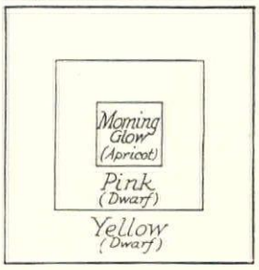
The latest development is an effort to produce a mauve shade, which in time will, no doubt, be called "blue" by the seedsmen. Recently a variety of this has been offered under the titles of "Mauve Beauty" and "Lilac Queen", but the shade is somewhat unsatisfactory as yet, and lacks the brilliancy of the other varieties of snapdragon.

Antirrhinums are still classified in three sections—tall (2′ to 3′); medium (12″ to 18″) and dwarf (under 12″). In planting out, the question of height must be considered with the object of getting the taller varieties to the back of the border. In the foreground, or in beds near a path, the dwarf type is very effective with its close set mass of blossom, and it deserves to be more popular, although some years ago this type was pilloried in a popular book on gardening as "an

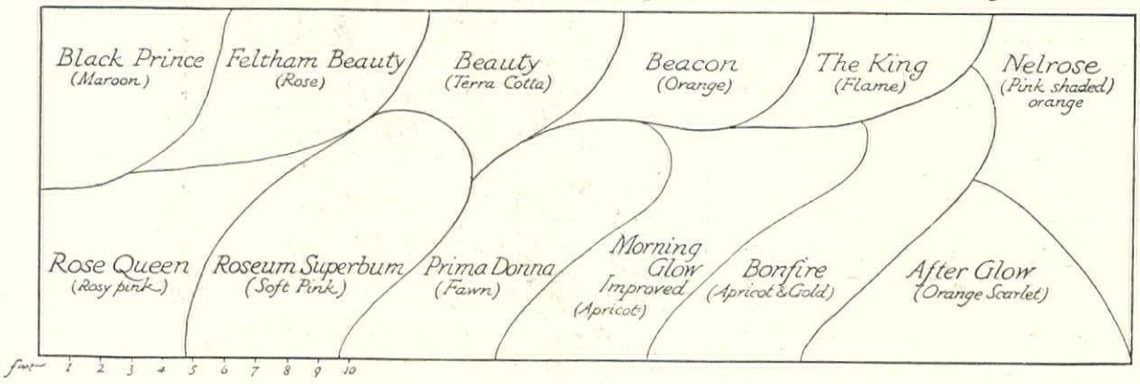
(*Continued on page* 88)



These four effective arrangements of snapdragons for separate beds afford nicely blended groupings of color. In setting them out the tall varieties should be planted 15″ apart, the medium 12″ and the dwarf types, 8″



A Thirty-Five Foot Border of Snapdragons—Rose shaded to Orange



This bed will make a subtle variation from full pink to flame. Taller varieties are set at the back

About twenty-five plants of each variety are required on the scale shown in this plan for a 35′ bed

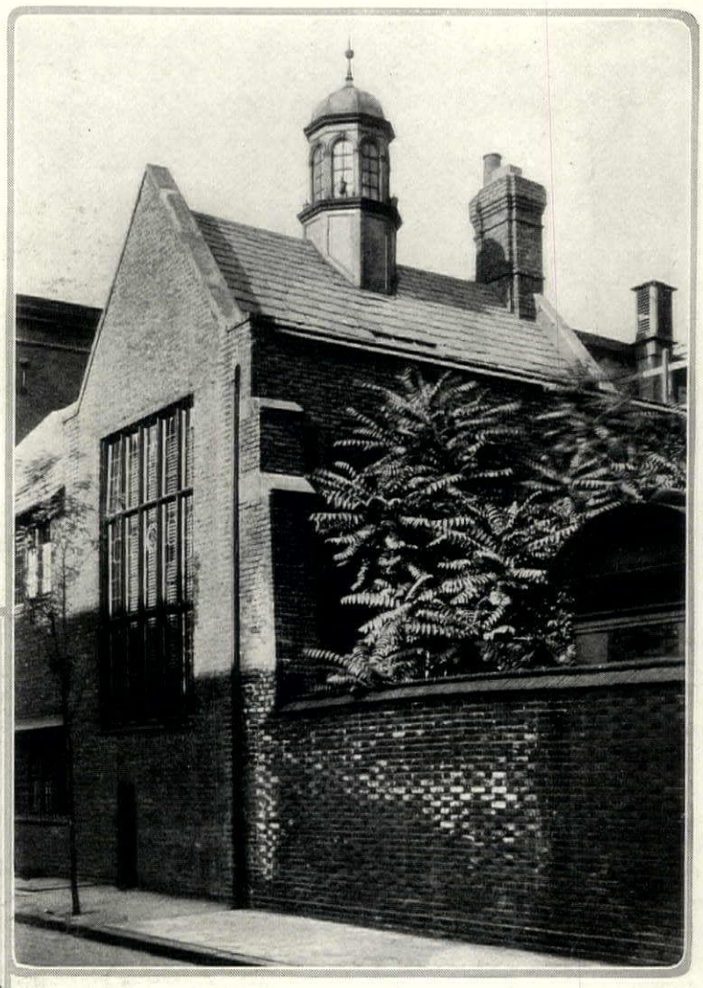
THE ANCESTOR OF THE SKYLIGHT

STRANGE as it may seem, both the skylight and the chimney are lineally descended from the same ancestor. It is apparently a far cry from either the skylight or the chimney, as we now know them, back to a common parent, and yet both had the same beginning. Although that single parent stock, judging from the present utter diversity between the two lines of its offshoots, might well be supposed to have sunk into the obscurity of a remote past, such is not the case. The original ancestor is still distinctly in evidence and actively functioning architecturally. With the lapse of time it has taken on a somewhat more flexible character than it formerly possessed and assumed a more pronounced decorative emphasis without, however, losing its clearly utilitarian capacity. This common ancestor of skylight and chimney is the louver.

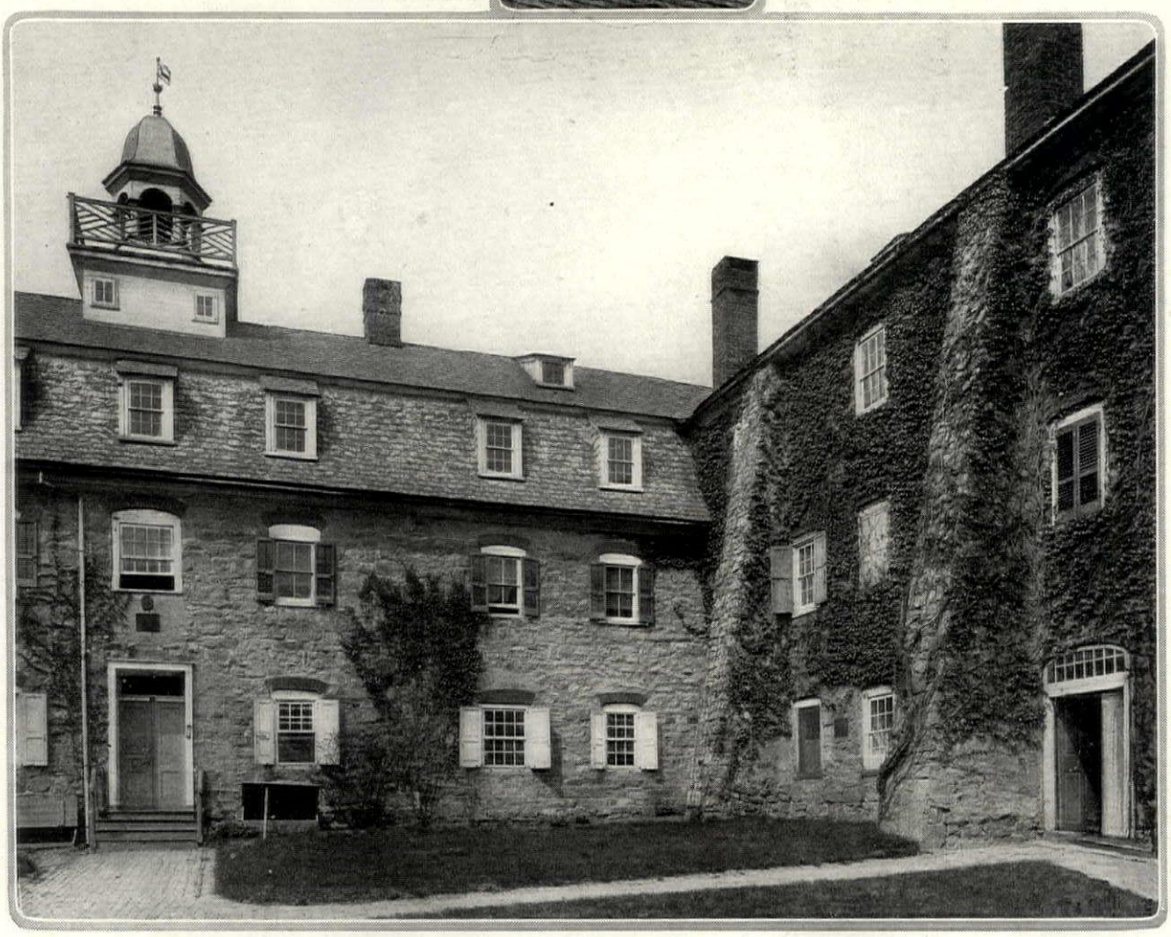
In order to understand fully the value of the louver to us and to grasp the manner in which we may advantageously turn it to our own ends, we must glance for a moment at the facts of its development. Its original historic duty was to afford an outlet for smoke, before fireplaces, in the familiar form which we know them, were constructed and when the fire was kindled upon an open hearth in the middle of the great hall. Thence the smoke rose to the ceiling and passed out through the opening in the roof. The derivation of the word, from the Norman French *l'ouvert,* the open place (anglicised as louver, and in several other forms as well), thus plainly indicates the primary purpose—ventilation and the exit of smoke.

The lighting function of the louver, by the introduction of glass into the openings, was a later development, after fireplaces with flues were constructed against the walls and chimneys were built. Hence the louver became a lantern. First the progenitor of the chimney and next, by a transference of function, the immediate antecedent of the glazed cupola and the skylight, the conversion was easily and quite naturally effected merely by removing the louver boards or slats, that kept out the rain but allowed the smoke to escape, and replacing them with glass. Today the (*Continued on page* 68)

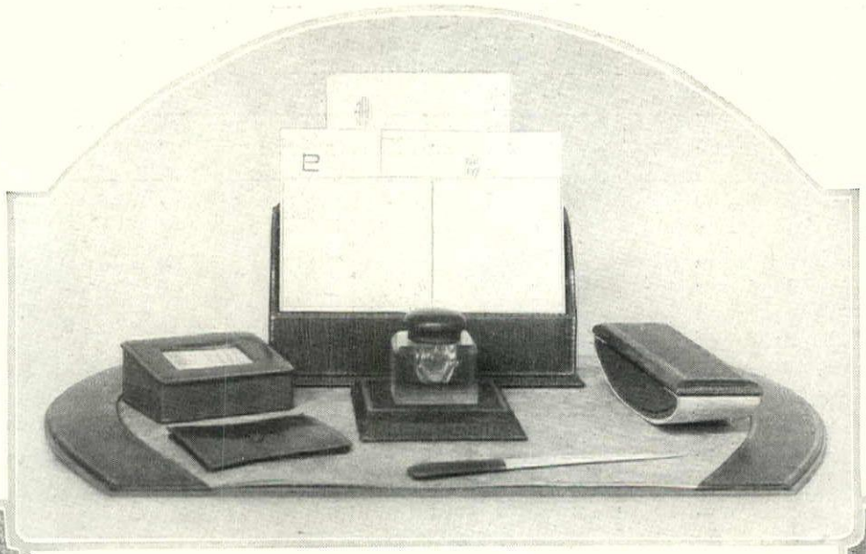
An excellent design of louver is found in a barn in Broadway, Worcestershire, England. Top and base are sheathed in lead. The lower portion is open for ventilation and the top glazed to admit light



The louver is really an architectural crown, and is as becoming to small buildings as to large. Thus, it has been used on an architect's studio in Philadelphia. Mellor & Meigs, architects

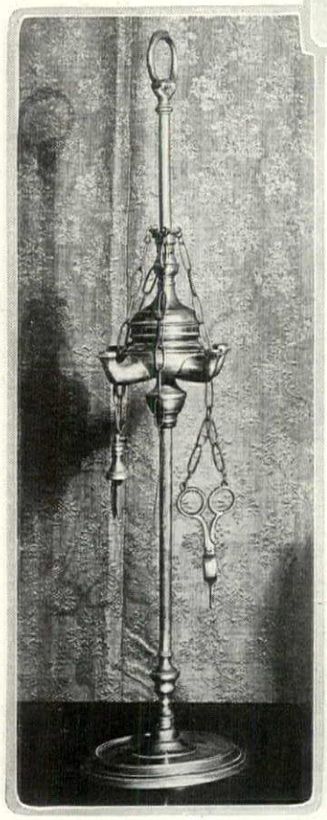


The bell-topped open louver of the Moravian Sisters' House in Bethlehem, Pa., is surrounded by a balustraded platform. In New England houses this platform extended along the entire ridge forming the "captain's walk"

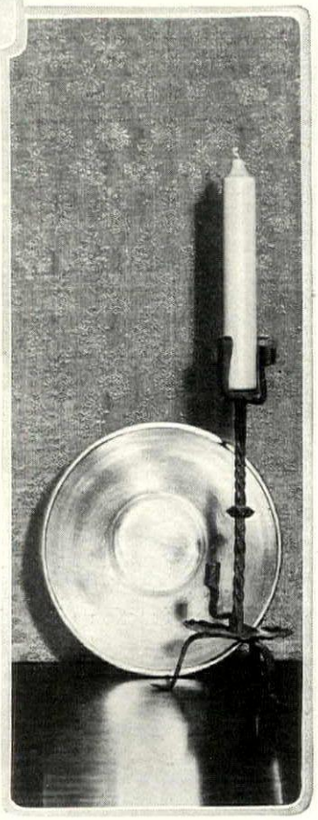


2001. *Since the usefulness of one's desk depends upon a good writing set, this suggestion will be welcomed. The pad measures* 19″ *by* 13″. *The set comes in either old rose or French blue leather.* $21 *complete*

2002. *On a bedside stand, an occasional table or a desk this lamp with a French figure base would be in good taste.* 16″ *high over all. Shade* 10″ *wide. Complete, silk shade, any color,* $45.30, *which includes tax*



2003. *The decorative value of an old Roman lamp can best be appreciated when it is silhouetted against the chimney breast and used as a mantel decoration. This reproduction in brass,* 24″ *high comes at* $12



2004. *Reproducing the lines of an old Spanish candlestick, this wrought-iron light has unique charm.* 15″ *high.* $15 *each.* 2005. *Colored candles to fit,* $1 *each.* 2006. *Behind it is a pewter bowl,* 15″ *in diameter,* $15

Those desirous of obtaining period silver will find a tempting suggestion in this Georgian silver tea set. It is fluted and has ivory knobs. 2007. *The tea pot,* $165. 2008. *The creamer,* $95. 2009. *The sugar bowl,* $105. 2010. *The silver vase,* $37

FOR EARLY CHRISTMAS SHOPPERS

GIFTS TO DECORATE THE HOUSE

These may be purchased through the House & Garden Shopping Service, 19 West 44th St., New York City. Kindly order by number.

2011. *This odd-shaped linen pillow to fit in back of chair comes in many designs and colors,* $40

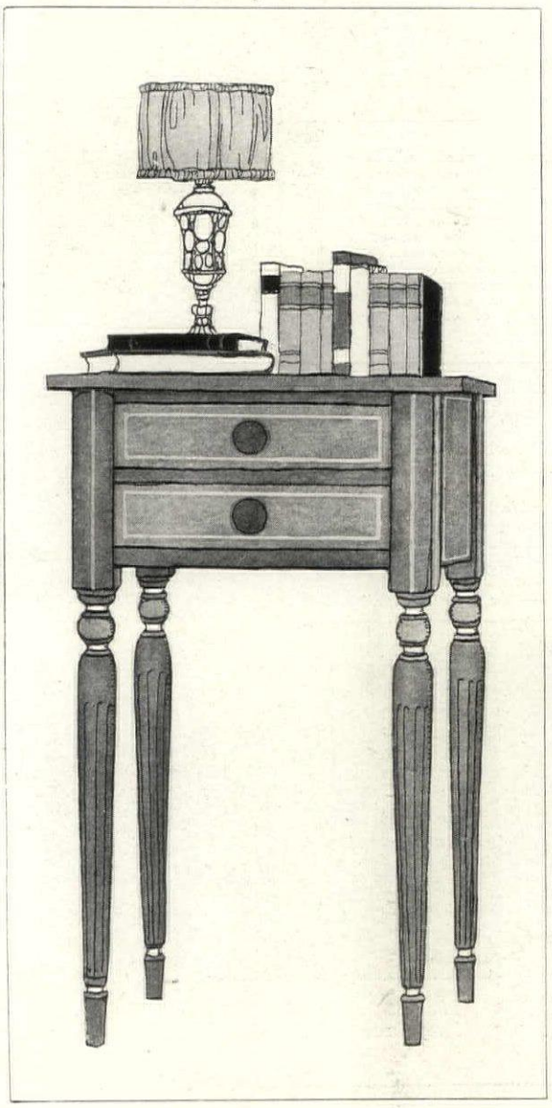
2013. *Italian pottery candlesticks in blue or yellow,* $13 *the pair.* 2014. *The bowl is* $18

The combination of this bowl and candlesticks suggests a table decoration in a country house

2015. *Round linen pillows in different colors and designs, such as this, are to be had for* $38

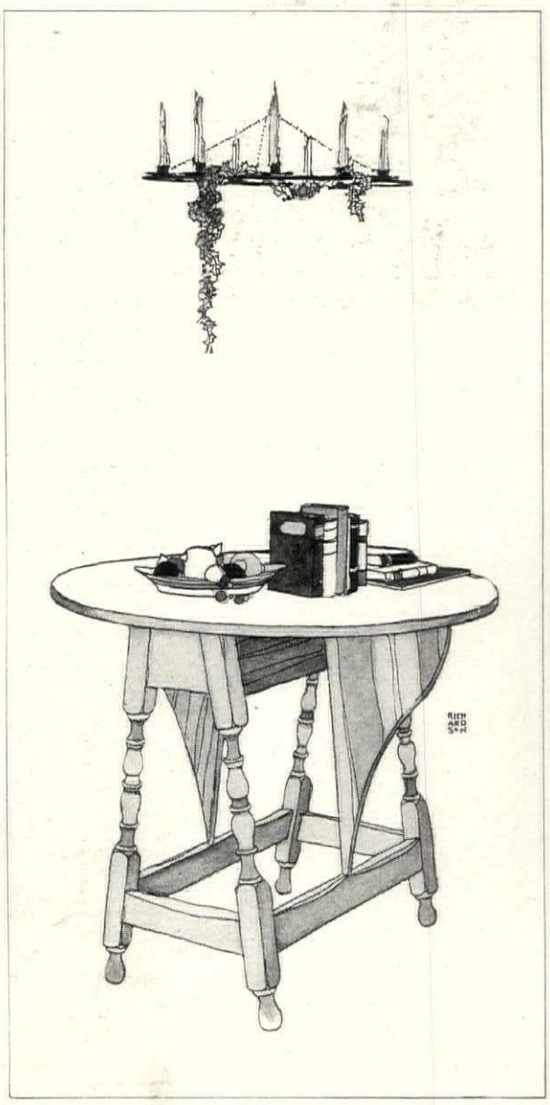
(*Below*) 2012. *The bedside table can be finished to match any color scheme. The top measures* 18″ *by* 18″, *stained,* $15.40. *In gloss enamel, it is* $16.90. *Rubbed enamel,* $18.40

2017. *Suitable for a Colonial type of house comes this eagle brass door knocker. 7″ wide,* $5



2018. *An individual baking dish in oven-proof ware of cream crackle with brown decorations is to be found at* $1.50

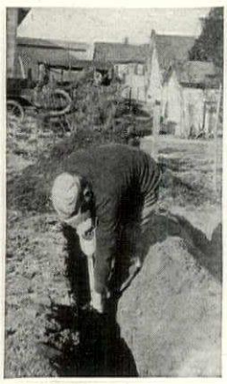
2019. *One of our insular possessions—Porto Rico—sends up this scrap basket for Christmas. It is of natural colored straw trimmed with deep tan straw.* $3.75



(*Below*) 2016. *The butterfly table is a design well known in early American furniture. It is now available in reproduction, 25″ high. Top 24″ by 30″. Gloss enamel finish,* $32.25

November — THE GARDENER'S CALENDAR — Eleventh Month

Winter mulching of the cane fruits and shrubbery borders is an advisable precaution



Dig a good deep trench where the root crops can be stored in straw or dead leaves

Gather all the pumpkins, late squashes and other vine crops before hard freezing

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
A haze on the far horizon, The infinite tender sky, The ripe, rich tints of the cornfields, And the wild geese sailing high; And ever on upland and lowland, The charm of the golden-rod— Some of us call it Autumn, And others call it God. —W. H. Carruth.		1. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.	2. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	3. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	4. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.	5. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent trenching.
6. Poinsettia, limes and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.	7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	8. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.	9. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.	10. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	11. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	12. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.
13. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.	14. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.	15. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.	16. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.	17. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.	18. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manures is very helpful to their continued success indoors.	19. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.
20. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.	21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.	22. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	23. Young fruit trees had better be protected now from the attacks of field-mice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	24. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.	25. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	26. At this time all hardwooded forcing plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.
27. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.	28. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.	29. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	30. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.			

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

THE gardener knows only one law—discipline. For something of the painful discipline that makes saints and martyrs makes the exquisite flower and the sturdy plant. He cuts off twenty blossoms to give perfection to one. He trims back the vine that it will bear abundantly. The humble celery he makes to suffer entombment in the earth that it may become white against the day of its harvest resurrection. Lashed to a stake like Joan of Arc, the consuming spirit of the rose blossoms into unforgetable loveliness, and the gladiolus strains flaming arms to the sky.

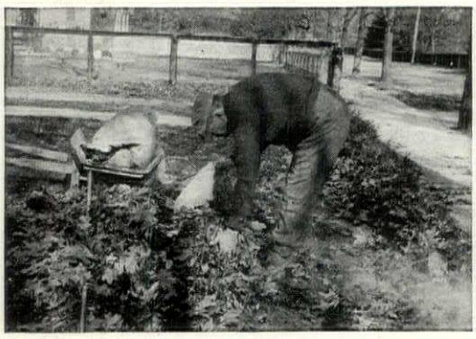
"From start to finish he must impose discipline—but also he, himself, is subject unto it. Patiently he watches the metamorphosis of seed to flower. Vigilantly he protects it against pests and the fury of the elements. The first frost reduces most of these to a chaos of withered stalk and blackened blossom. The second, the third annihilate them altogether. He who has disciplined the soil and lain obedience on Nature that his endeavor bear greater fruit, lo, he, himself, then knows the discipline of winter!"

—Henri Cachon—"De Sept Champs."

Bulbs for forcing indoors should be started outdoors in sunken pots for six weeks

Light, friable soil is good for bulbs intended for forcing. Start several batches at intervals

Peppers can be cut and hung upside down in a dry place for ripening



The fallen leaves are an invaluable mulching or compost heap material. Store them out of the rain and wind

Late autumn or winter is one of the best times for moving large trees or making new plantings. Keep the roots intact

The salt hay mulch is valuable for strawberry beds and other plantings that need protection from winter soil heaving

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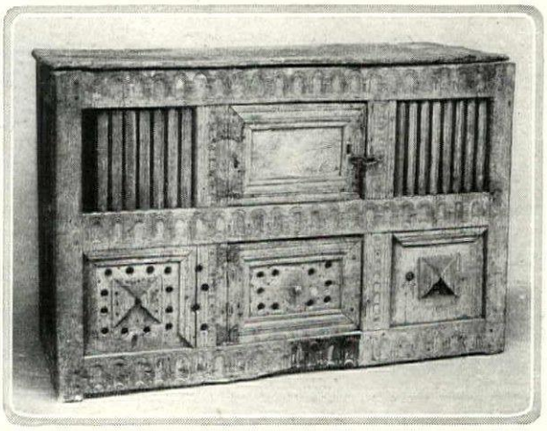


The livery cupboard was really used to store bread and wines for immediate consumption. This example is English oak from about 1600

Cupboards of Olden Times

(*Continued from page 29*)

of gaining access to the under chest was inconvenient, doors common to both compartments suggested themselves. At first the woodwork was severely plain and without ornament. Locks and iron clasps secured the contents. Such cupboards maintained through the 14th Century.

While the chest, from which the cupboard evolved, was decoratively treated by the Italians, as their painted *cassones* show, Italian cupboards remained undecorated through the same period that found the Italian chest receiving elaboration. In the Northern country, however, cupboards as well as chests received painted decoration.

Throughout the history of the evolution of the cupboard it has exhibited the influence of the architectural styles and taste contemporary with its production. But one must note this fact: that cupboards for domestic use were made by secular craftsmen, while monastic craftsmen probably produced all the early ecclesiastical cupboards, wherefore there is evident two somewhat distinct sorts through the earlier periods.

One authority tells us that a cupboard is a "fixed or movable closet usually with shelves, a descendant of the credence, or buffet, whose characteristic was a series of open shelves for reception of drinking vessels and table requisites." The mediæval credence was a combination of table and cupboard. In the 15th Century it was an article of domestic furniture and not for ecclesiastical use as many suppose. Probably not a single 15th Century English-made credence has survived Time's vicissitudes. These early credences were, undoubtedly, the forebears of the buffet and the sideboard, both of which articles must therefore be regarded as cousins to the cupboard.

Those mediæval cupboards of Gothic design having pierced woodwork traceries, were used for the storage of food and were called Almeries or Dole Cupboards. In Mallory's "Morte d'Arthur" we are told of books being placed in the Almeries at Salisbury and here we discover the bookcase's debt to the cupboard.

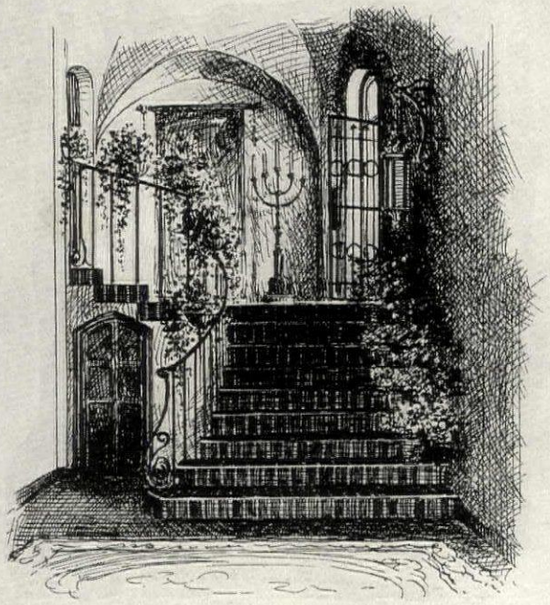
In reference to the use of the word *armoire* to designate cupboards, it is reasonable to suppose that in the days of old when knights were bold, their beautifully wrought suits of armour and harness were required to be near at hand. There was no relegating them to dingy attics when not in use, for there was no telling when a knight might be called upon to don his armour and sally forth. Again the armour and harness did not lend itself to being hung upon a peg, and it required protection from dampness in order that it might be kept from rusting. So it is that a cupboard was devised for the armour and harness and naturally the name *armoire* was given to such a cupboard, a name which, in France, clung to all sorts of cupboards afterwards. These 15th Century *armoires* are rarely to be seen although a number of them are to be found in the great museums of the world, notably those in the Victoria and Albert Museum in London, the Louvre, at Bayeux, at Noyon, at Munich and in the choir stalls of Amiens Cathedral the carving shows such armoires in miniature.

In the time of Queen Elizabeth there came a modification of the *armoire*, which was called a court cupboard. This was not a cupboard for hanging, as was the armoire. The word *court* was equivalent to "short," and was so used up to the Stuart period. The court cup-

(*Continued on page 66*)

An oak cupboard from 17th Century England. This and the other photographs are by courtesy of the Metropolitan Museum

The Galleries of Suggestion



THOSE to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

¶ A stroll through these interesting Galleries will reveal countless suggestions not likely to be met with elsewhere. Here one may not only acquire Furniture and decorative accessories which will impart distinction to their surroundings, but may avail oneself of the practical knowledge of an organization which for half a century has proven itself qualified to render aid in the carrying out of any decorative scheme.

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Cupboards of Olden Times

(*Continued from page* 64)

board was, in reality, a sort of sideboard with a superstructure of recesses resting on a substructure closed in with two square doors. Examples of these court cupboards are illustrated here.

Then came what were known as livery cupboards, not, as one might imagine from the name, cupboards in which to hang up livery. Instead we are told by Spencer's "Account of the State of Ireland," "What livery is were by common use in England know well enough, namely, that it is an allowance of horse-meat, as they commonly use the word stabling, as to keep horses at livery; the which word I guess is derived from livering or delivering forth this nightly food; so in great houses the livery is said to be served up for all night—that is, their evening allowance for drink." Sometimes very small livery cupboards (of a size that would stand on a sideboard or a cabinet) were placed in the sleeping chamber. In the Abbey of St. Albans, England, is to be found a livery cupboard for holding loaves of bread doled out in ancient charity.

The 18th Century has been called the "Golden Age of Cupboards" and so it was. Corner cupboards do not seem to have been devised until Queen Anne's reign, nor glass doors to have come in until the latter part of the 18th Century. The cupboard follows, of course, the materials used in all furniture from period to period, oak, walnut, mahogany and other woods. As with cabinets cupboards of the close of the 16th Century were elaborately inlaid with colored woods, marbles, agate, lapis lazuli, ivory, metal and tortoise-shell. The elegance acquired by the 16th Century cupboards met with deterioration in the 17th, when cupboards became, for the most part, exceedingly clumsy affairs.

The first quarter of the 18th Century found built-in cupboards greatly in vogue. In America the built-in cupboard was likewise popular. Here, too, were to be found many Dutch cupboards brought over by the Hollanders in the New Amsterdam period. Maple, elm, poplar, pine, walnut, cherry and red cedar were the woods most used in early American cupboards. Oak, and later mahogany, were, of course, also employed. For inlaying various woods such as tulip, yew and maple were used. Before the year 1700 I suppose Boston boasted of at least thirty cabinetmakers while every town probably had its furniture maker and so American cupboards received ample attention in the Colonial period. America has, in consequence, proved a somewhat happy hunting-ground for the cupboard collector, who well knows (having a house in which to put them) that the joy of acquiring cupboards is only to be equaled by the pastime of filling them when once they are acquired, the one deserving a "curtsey," the other a "bow"!

Decorating Our Four Walls

(*Continued from page* 48)

rockets. It is told of Berenson, the famous art critic, that he agreed to have his villa in Italy Futuristically decorated and when he came home and saw it he merely exclaimed, "My God!" and had the whole thing canvassed over. Modified Futurism, however, made some good decoration in London drawing rooms, in that the color was amusing—and the rest didn't matter.

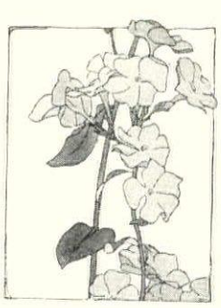
It still remained to find something that satisfied the Anglo-Saxon as well as Latin tendency. The problem has been solved in a rather interesting fashion.

In the house of Mrs. H. O. Wittpenn at Jersey City, the walls of the dining room have been painted in low tones with studies of houses that have belonged to the family in the past. In the home of her sister-in-law, Mrs. Robert Stevens at Bernardsville, N. J., the walls of one of the bedrooms are covered with views of a former garden made by Mrs. Stevens on another estate and now copied on her Bernardsville place.

The low tones of these paintings make them entirely unobtrusive and the whole effect is that of pleasant coloring at which you have to look twice in order to make out the design, and against which dark furniture stands out in relief. These same low tones also allow for plenty of color elsewhere, whether in the form of flowers, hangings, rugs or pictures.

This is really one of the most satisfying of wall decorations. The coloring can be adapted to individual taste, and the houses and garden painted can be conventionalized sufficiently to be restful. There is a sense of permanence in the subject itself, which is quite pleasing. It is, as it were, a summary of the house and garden and the part they played in family history, which can never fail to be of interest to the owner. On the whole, it solves the problem of color and design and of interest respectively. It is a picture without too markedly commanding the eye to the exclusion of any general decorative scheme. It is a vehicle for color which has none of the aimlessness of the plain wall. In a sense it most resembles the Egyptian mural paintings.

For homes, the Egyptians substituted pictures of daily life, when daily life consisted of well-marked routine that everyone could understand. To paint persons on one's wall today would be to compel too much choice of the insignificant. To paint places, places rich with the remembrance of having been inhabited by you, puts the matter on a much broader basis and, besides being artistically pleasing, has all the interest of a story with an absorbing plot, which you can take up at almost any point and recapture its first fine flavor.



GOODYEAR

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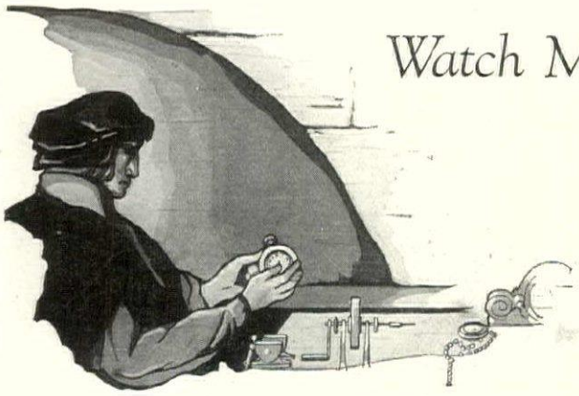

Watch Making

A MOST excellent example of hand-work was the early art of watch-making. The artisan would toil alone, an entire year or more to complete one watch, forging every gear, tempering the springs and finally engraving the finished time-piece. Despite their clumsy tools, their mechanisms were finely wrought and delicately adjusted.

Their zeal in creation is found to-day among the linen weavers. Ireland Brothers hand-woven Fleur-de-Lis Irish linen is a product of the hand-looms, and as such is the ultimate in exquisiteness and durability. For it is the skill of the hand-weaver which is responsible for it's unmatched quality.

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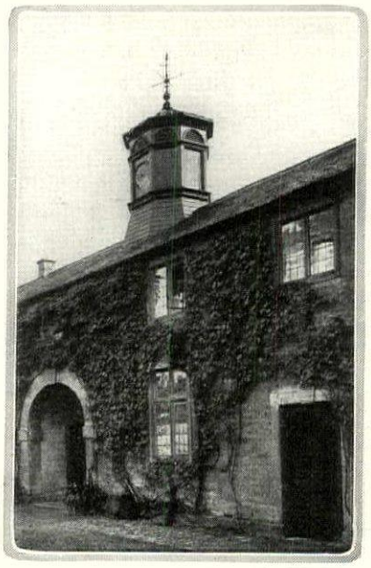


Louver in barn of Lower Slaughter Manor in Gloucestershire, England, used also as a clock tower

The Ancestor of the Skylight

(*Continued from page* 59)

domestic louver has two functions—to furnish ventilation and to admit light, or oftentimes both together.

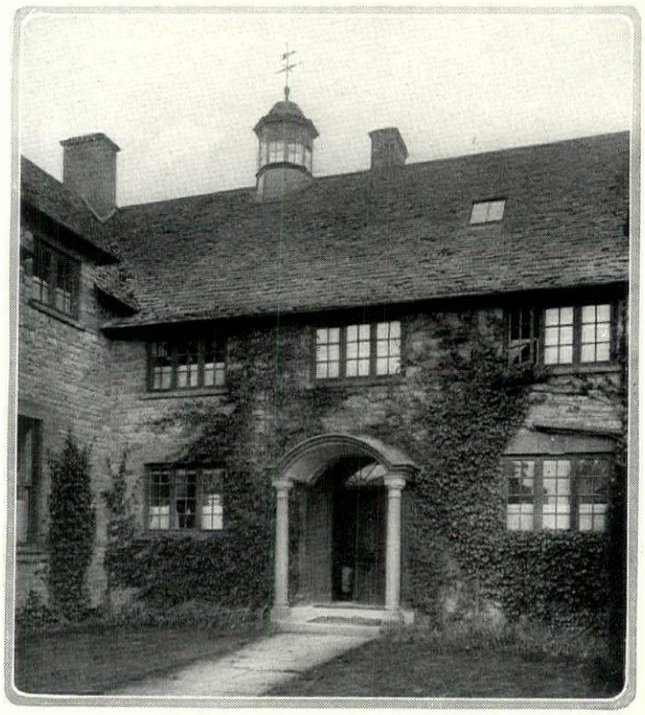
What we are here concerned with is the architectural function of the louver; architectural, that is to say, with respect to the art of architecture as distinguished from the mechanics. Considered solely from this point of view, its purpose is to contribute emphasis and finish. By examining first some specific examples which embody this purpose, we shall gain a much clearer conception of the values, or rather the kinds of value, with which the louver is potentially invested, than we could by merely tabulating characteristics.

Let us take first the graceful little hexagonal louver upon a barn in Worcestershire which, be it noted, fulfills the double function of providing ventilation and admitting light. The lower part of each side, protected by a flaring leaden projection, is open for the circulation of air; the upper part of each side is so glazed that a maximum of light may enter. The leaden cap, terminating in a ball, is appropriately surmounted by a wrought iron weathervane, and the utilitarian flare protecting the air apertures is also an essential part of a very satisfying design. As one looks at this delicately fashioned little louver, so eminently in keeping with its surroundings, one is involuntarily put in mind of a painful contrast—the all too familiar galvanized iron ventilator with a tumid circular top, like a chimney pot with the mumps. The latter contrivance is a bit of wholly unnecessary ugliness.

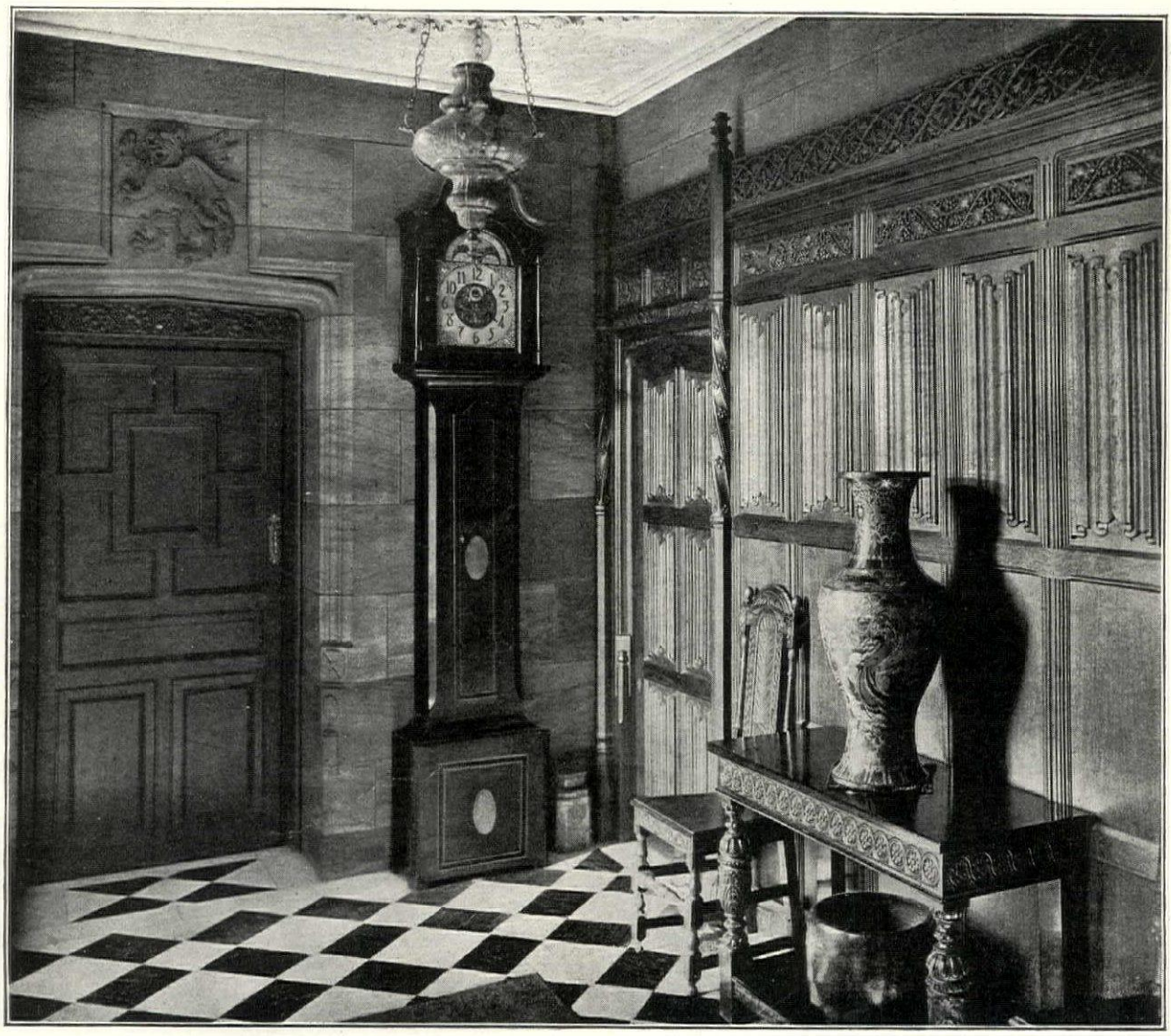
Closely akin to the barn louver, just mentioned, is the louver, upon the house at Lugger's Hill, with a lead-sheathed top and base. While serving as a skylight it also gives a highly agreeable note of architectural emphasis and interest. Its value in this respect may be judged by visualizing the house without it. The octagonal ventilating louver, also containing a clock, on the barn at Lower Slaughter Manor, gives appreciable vivacity to the composition without disturbing its dignity.

At the Moravian Sisters' House, in

(*Continued on page* 70)



An example of the louver used on a residence is found at Lugger's Hill, Worcestershire. It is topped and sided with lead, and serves as a skylight. Andrew N. Prentice, architect



This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows a part of the Hall in the Worthington residence, Pittsburgh. Louis Stevens, Architect.

MATTHEWS BROTHERS MANUFACTURING COMPANY
ARCHITECTURAL WOODWORK

52 VANDERBILT AVENUE
NEW YORK

ESTABLISHED 1867

MILWAUKEE
WISCONSIN

Custom says "Candles for the Dining-room"

What modern hostess could even think of illuminating her silver, linen, glassware, her guests or herself with other than the kindly glow of candle-light!

Living-room, library, boudoir, reception hall offer no less an opportunity for pleasing effects in candle illumination. Each room has its appropriate candle, chosen to harmonize in design and color with furniture and decorations. Candle-light adds smartness and tone, beauty and refinement, to *any* room.

Candles bearing the label *"Atlantic"* are superior in quality of materials. Each is a masterpiece of art and craftsmanship. They give a delightfully steady, smokeless, odorless light and burn down evenly with a perfect "cup."

There is an Atlantic Candle for every purpose and occasion—in a variety of styles, colors and sizes. You should find them at your dealer's. Atlantic Candles are easily identified by the label on the box or the band on the candle.

THE ATLANTIC REFINING COMPANY
Philadelphia

ATLANTIC CANDLES

The Ancestor of the Skylight

(*Continued from page* 68)

Bethlehem, Pa., the bell-topped open louver, surmounted by a wrought iron Agnus Dei weathervane, not only protects a bell but also gives access to the balustraded deck which is not far removed in form from the "captain's walks" to be seen atop many old Salem houses. The intimate connection between the louver and the ventilator-skylight-lookout, that made the central feature of the "captain's walk," can easily be traced.

How much of the total of its pleasing finish the architects' office illustrated here owes to the exceedingly well-designed octagonal louver, with copper-covered top and base, set at the junction of the roof ridges, the reader can readily determine without much effort of the imagination. Incidentally, this louver acts as a ventilator and an auxiliary skylight for the firm's private draughting-room, which extends upward the full height of the building.

There is nothing to be gained by multiplying instances. The examples shown, and those that one may see from time to time, are quite sufficient for illustrative purposes. The gist of the whole matter is this. Ventilators and skylights are just as necessary now as they ever were. There is no good reason why these utilitarian features should be unmitigatedly ugly, as they too often are, when by the exercise of a little imagination and thought they can be made effective items of architectural charm and distinction. Derived as both of them are from one source, that source—the louver—furnishes a wide diversity of forms in which they can be appropriately embodied without suffering any diminution of utility. As a detail of architecture it would be absurd if not useful.

Furthermore, the louver is not peculiar to any one architectural style. It was freely employed in Gothic times; some of its most graceful developments occurred during the English Renaissance; it was in common use all through the Georgian period in both England and America; and it was a well recognized practice in the late 18th and early 19th Centuries, to place skylights, in the form of louvers, above the stair wells of city houses, a use still in vogue where there is no other means of lighting.

Last of all, the louver is equally as pertinent and becoming upon small buildings as upon large. It is really an architectural crown, and as a finishing point of composition, to which the gaze is naturally and irresistibly led, it provides an admirable and legitimate opportunity for such treatment that the eye of the beholder may be gratified and the building upon which it is set properly graced by its presence.

COSTEN FITZ-GIBBON

How To Group Furniture

(*Continued from page* 52)

serves all purposes of a table, but being smaller and lower. We might in certain cases add a footstool in front of the chair. Directly in back of this group and in fact forming part of the group we have a good space for a fair-sized bookcase and the effect of a heavy piece there will be pleasing as it will balance the piano in the opposite corner.

We still have the two corners of the west wall on each side to take care of and, as a suggestion we would show a desk and desk chair or a cabinet in one side and a chair and tabaret in the other. If we had a victrola, this corner would make a good place for it with a chair close by. This still leaves a bare wall space on the south just to the right of the entrance door. A chair here will fill the space, will balance the chair on the other side of the doorway, and it is near enough to the center of attraction to complete the circle around the fireplace. It also adds to the music group by becoming part of that group.

Permanent Pieces

Since we are quite satisfied that we have determined what pieces of furniture we need to set off our room, a brief description of the several pieces will help us in making the selection. The davenport and table are to be, we might say, permanently fixed, that is, they are not to be moved about the room under ordinary circumstances, and therefore may be heavy pieces, the davenport preferably being an overstuffed model. The easy chair of the reading group would be well to be of the same design as the davenport, its position also being nearly permanent. The chair to the right of the door, in the music group would be well to be of lighter type, say upholstered seat and back, perhaps high back, and wood arms. And the chair at the other side of doorway to be a side chair, perhaps of same design as the one used for desk chair. No room is complete without one chair of this style, as we often want to draw an extra chair up to enlarge a group, for conversation or cards.

For Square and Narrow Rooms

Figure 3 demonstrates a good arrangement of furniture in a room 18′ x 20′—the square type. Notice the position of the davenport directly in front of fireplace and the table in back. Chair (L) takes its place with the lounging group, extending welcome to come in and sit down as you enter the door, without which the first impression might seem cold, as the back of the davenport faces the door. The victrola is omitted.

Figure 4 demonstrates a good arrangement of furniture in a room 13′ x 24′—the long, narrow type. The davenport is placed against the wall opposite the mantel, as, in such a narrow room, it is near enough to the fireplace. With the two easy chairs beside the hearth it completes the circle around the fire. Here we have omitted the victrola and bench. Notice the arrangement of furniture along the wall to the right of the entrance door, with the table in the center, in front of the windows, and the side chair at each end. (One side chair added K′) This setting is separate from the groups in the rest of the room, as the passage from the entrance door to the enclosed porch is an important one and must not be blocked. Nor would it be proper to have any group, such as a reading group, at this end, which would necessarily be disturbed by frequent passage. An upright piano is shown here instead of a grand.

Heirloom Quality

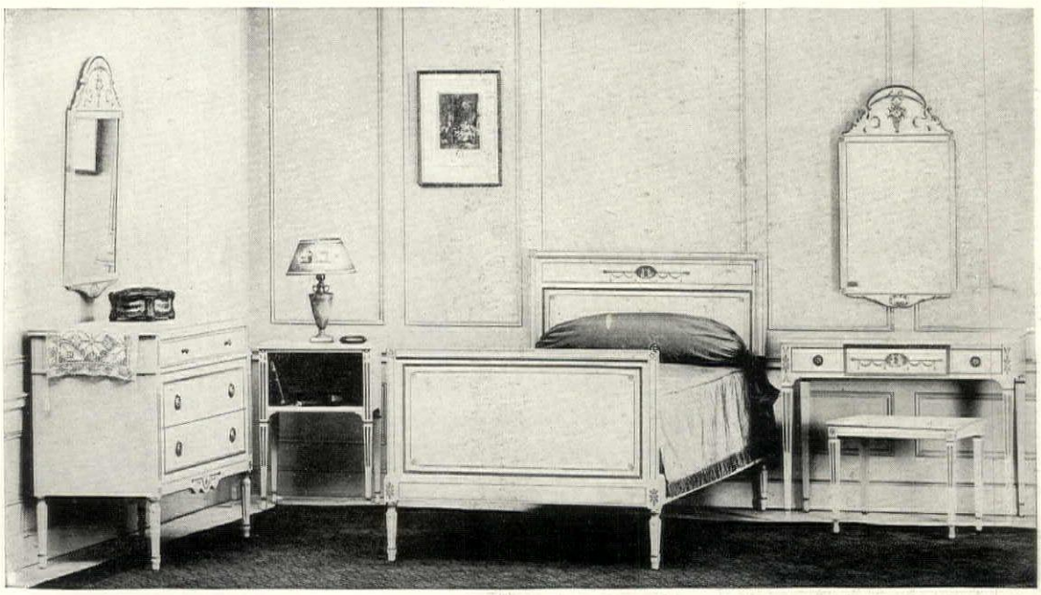
What more can be asked of furniture than that it shall be authentic in design, beautiful in finish and durable in construction?

Unless it is all three of these it is not worthy —it is expensive at any price.

Because our hand made pieces embody all of these points to a high degree, our product is referred to as "Heirloom Quality." The moderate price is the result of lower costs due to the co-operative plan under which our factory is conducted.

FRENCH TRADE MARK MINNEAPOLIS

This trademark, branded underneath every piece, is your guaranty of heirloom quality.



The general effect of Louis XVI furniture lies in the almost exclusive use of the straight line. The curves that were so characteristic of the Louis XV period gradually disappeared and gave way to more classic lines. Just as the Louis XIV style suggest grandeur and the Louis XV elegance, so the Louis XVI suggests grace and comfort. On such lines is our Trianon suite designed, and marks the culminating phase of the Louis XVI style.

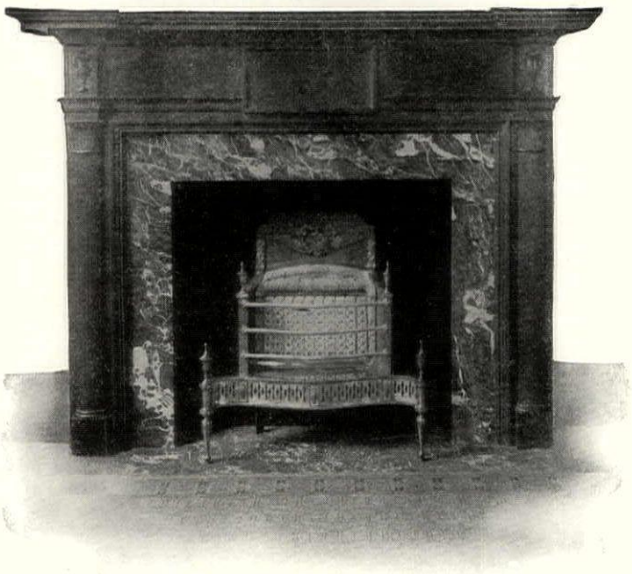
WM. A. FRENCH & COMPANY

Minneapolis, Minnesota

Interior Decorators *Makers of Fine Furniture*

The HUMPHREY

Radiantfire



what it will do—

It will flood your room with *glowing, radiant heat* in one minute after lighting.
If you are cold, chilly or wet, it will warm and dry you in one minute.
It will give you the greatest *joy and comfort* you ever had in your house.
It will save firing the furnace for two months in the fall and spring.
It will *save a ton of coal* a month in the winter time.
You can run it two days for the cost of lighting the furnace once.
It burns ordinary City Gas, and costs approximately three cents an hour to run—using natural gas less than a cent an hour.
It will give you more heat than any other Gas Fire.
It is *absolutely and positively odorless.* Without dust, dirt or ashes.

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Personal

CHRISTMAS GREETING CARDS

Engraved from Hand-Wrought Plates

THOSE who would express the sentiment of the season with cards of especial quality and distinction, are invited to select from the productions of this house.

A Complete Catalog in Colors

with necessary information for ordering, will enable purchasers to quickly and conveniently dispose of this pleasant social obligation, and will be

Sent Promptly upon Request

The Mail Order Department is equipped to render efficient service at all times, notably during stress of the holiday season.

"Form and Phraseology of Social Stationery"

a silk-bound 12 mo. volume containing 64 full page illustrations with pertinent text matter is available to patrons of this house.

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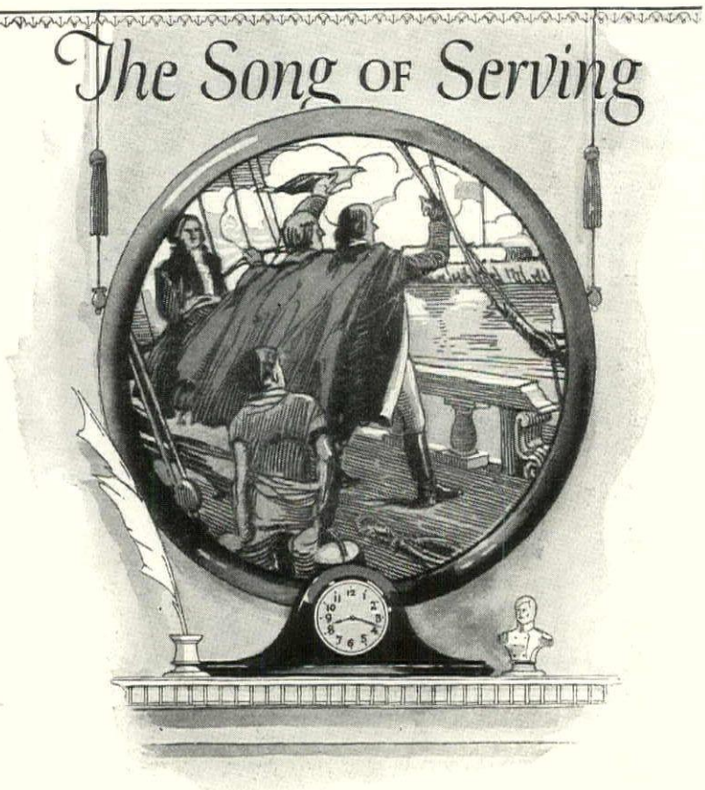
Special Cards Designed to Order—Commercial Cards

The Song of Serving



WHEN a man sings at his work his heart pulses in harmony with the eternally vibrant purpose of life—Service. Then does the mind shape thoughts and hands shape things unmarred by discord.

IF it be an industry that goes singing to its task then does its merchandise embody the joy and beauty of worth and performance. Seth Thomas Clocks are a song of absolute sincerity materialized.

AS this nation has progressed and prospered she has burst into songs of fealty and love of principle. For over a century, Seth Thomas with rhythmic hands, has kept the time of her melodies.

When in 1814 the flame of "The Star Spangled Banner" kindled in the soul of Francis Scott Key, Seth Thomas graced the colonial mantel in many a "home of the brave."

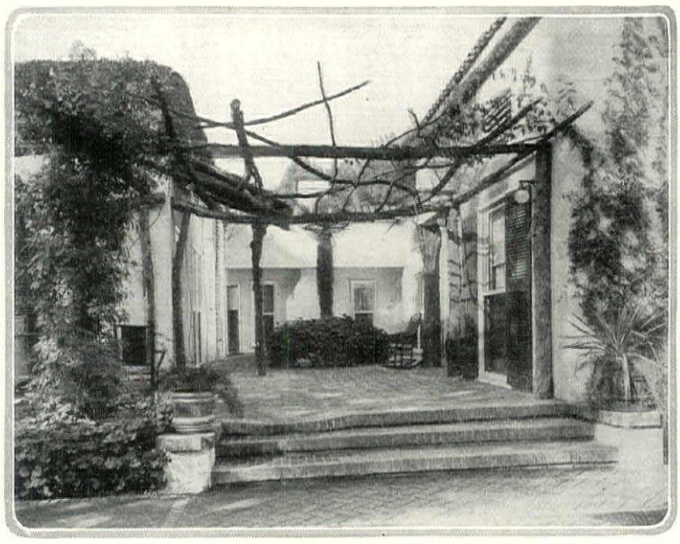
"Home Sweet Home," written in 1823, is tender with thoughts of a quiet hearthside, and a peacefully tick-tocking Seth Thomas that seems to say, "Now that we're all here let's have a good visit."

When the Rev. Samuel F. Smith composed "America" in 1830, "from every mountain side" echoed the voices of Seth Thomases serenely intoning in the hamlets of the valleys.

In 1861 their richly sonorous chimes caught the step and marched on with the refrain of Julia Ward Howe's immortal "Battle Hymn of the Republic."

Whatever appreciation of the joy of Service, whatever of integrity of performance, whatever of artistic expression has been revealed to the craft of clock making Seth Thomas workmen have symbolized in Seth Thomas Clocks.

SETH THOMAS CLOCK COMPANY



Rough rustic pergolas roof in the courtyard of this California courtyard. It contrasts with the more formal brick paving. Myron Hunt, architect

Some Modern California Architecture

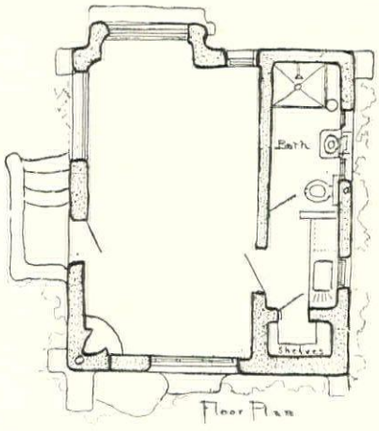
(*Continued from page 25*)

built of the very earth it stands upon can show no finer example of protective coloring than this workshop built by a modern architect. In form it is like a Hopi house, square, shaped to a savage's stern needs of comfort and strength. But within it conforms to the luxurious ideal of a modern man; lounge chairs, book shelves, electric heaters, center and adjustable lights over a complete work desk with typewriter and reference stands are close at hand.

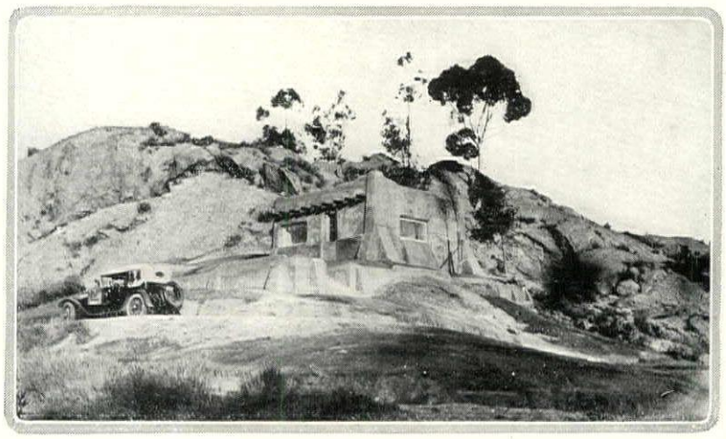
Though the general form of this adobe studio is square, the corners are rounded as though the rains had moulded them and the roof-line flows softly, following the contours of the ledge it rests upon. The walls are thick, of huge brick made of adobe mixed with straw, warm in winter and cool in summer. These thick walls are buttressed to give effect of stability and covered with concrete tinted to match the rocks upon which they stand and which form their imposing background. The door and window frames are the shade of blue seen in a clear sunset, thus aiding the little house to blend harmoniously with earth and sky. This same shade of blue is used in the grills at the windows, the design of Thunder Bird over the door, and within the house. The beams which project beyond the walls really support the roof, and are not stuck on, as occasionally may be seen when some people attempt to imitate an Indian type of house. There is a parapet all around the roof upon which one

(*Continued on page 74*)

This Indian adobe studio grows naturally out of its site on the mesas



The studio plans afford a large living room, bath and kitchenette



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THE ORSENIGO COMPANY, INC.
112 WEST 42ND STREET
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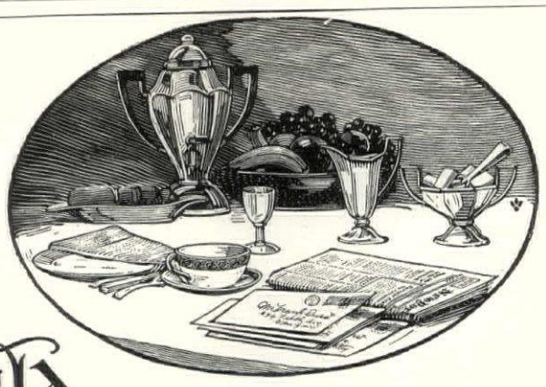
AN INTERESTING GOTHIC CREDENCE



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THE true politeness of well-bred people finds expression in the letter paper they choose and use. Your stationery is the equivalent of salutation and greeting.

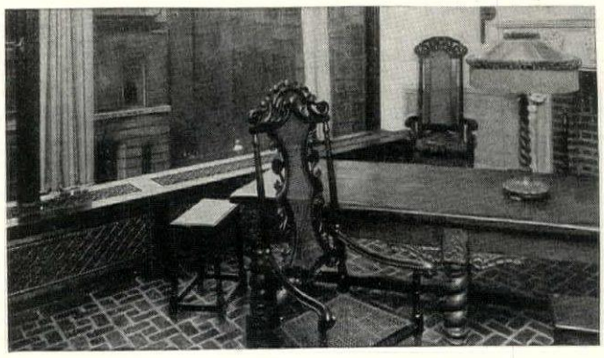
Old Hampshire Stationery implies respect for the recipient of your handwriting. The sizes, proportions, and styles of both paper and envelopes have been approved and adopted in smart circles.

May we send you a box of free samples?

Fine Stationery Department

HAMPSHIRE PAPER COMPANY
South Hadley Falls, Mass.

MAKERS OF OLD HAMPSHIRE BOND



The Secret of The Hidden Radiator

The secret of the hidden radiator lies in how to hide it, so the hiding itself will be so a part of the general harmonious treatment of your rooms that it becomes a mere incidental.

There are numerous ways of doing it; all of them embodying our decorative metal grilles. Some of the combinations are as unique as they are pleasing. In fact some of them are decidedly ingenious. All of them effectively overcome your natural objection to radiator obtrusiveness.

The way the under-the-window radiators are hidden in this Tudor room may hold a suggestion for you. In our booklet Radiator Enclosures, are a goodly number more. Likewise the specific facts you want. Welcome, you most assuredly are to a copy.

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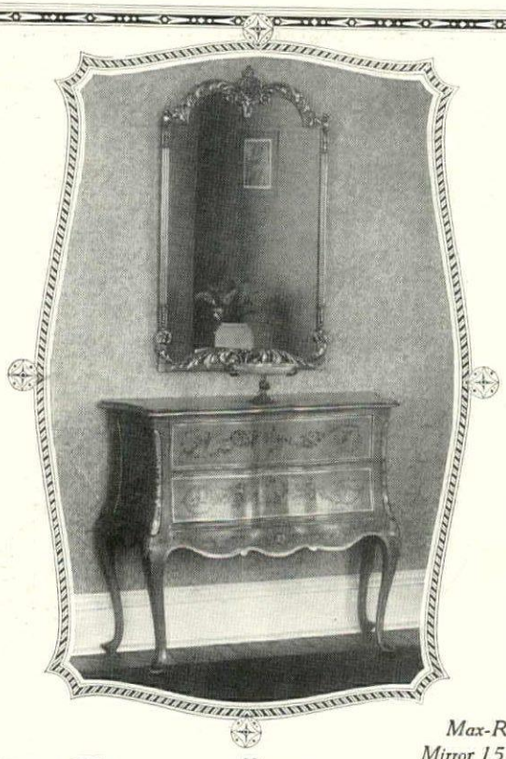

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Mirror 151 and
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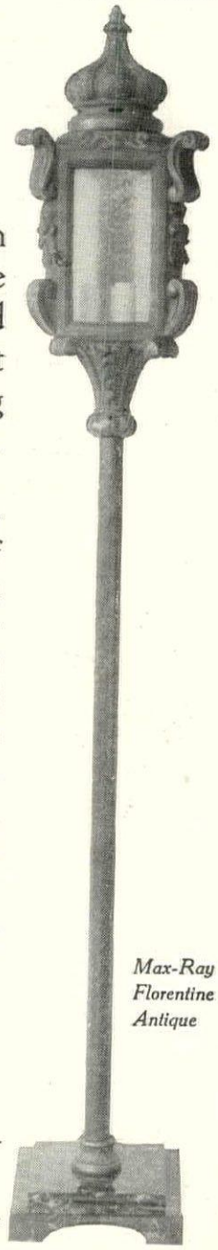
"The Quality" at First Glance

IN the Old Dominion that term, "The Quality," indicated people of the first degree of good breeding and inherent refinement.

The same term is quite applicable to Max-Ray products of every kind, inasmuch as each article — be it a lamp, a mirror or a piece of furniture — has such a distinctive air of good taste and refinement that its *quality* is apparent at first glance.

Max-Ray mirrors, lamps and furniture are always the "latest," yet never go out of "style" because they are in the best of taste.

Inquiries solicited through your dealer or decorator.



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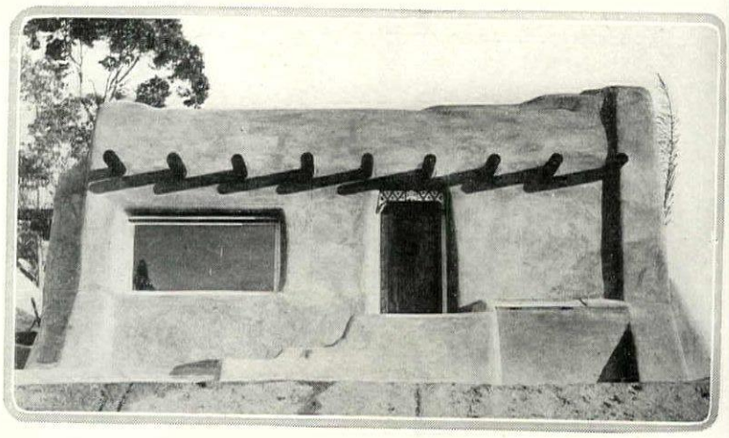

Projecting timbers support the roof and afford a relief of shadow and line to the flat surfaces of the adobe walls

Some Modern California Architecture

(*Continued from page* 72)

may sit and which forms a wind shield when the roof is used for sleeping, as is often the case. There are supports for the orange and blue umbrellas, raised when the sun is warm, and on one corner of the roof is an Indian jar. Such jars, placed in this way, are always to be seen on Hopi Indian house-tops and contain an offering of food to the Great Spirit. Some people think the jars, with the bottoms knocked out, are set over the chimney to give better draft, but the truer, and more poetical, interpretation is that they hold sacrificial food.

The garden about Dos Cumbres, of course, will be, as it should be, natural, wild, with a touch of the desert in the cacti. Poppies and sand verbenas, white sage, yellow flowering palo verde, blue dalea and beautiful buckwheat will be planted among the chamiso, encelias and eucalyptus which the birds have already planted. The architect, William C. Tanner, as well as the owner, knows through travel and study the lives of the Indians and the country in which they live. They sympathize with the Indian ideals and love of protective coloring, and have made the house beautiful to modern Californians, a pleasant memory of the first men who roamed its wild mesas and deserts.

Adventures In Quaintness

(*Continued from page* 41)

Canton dishes echoed this same color.

The living room, which seemed to be built around its cosy center table, enveloped in a cretonne cover of gold, upholding a practical lamp that invited real reading, laden with books,—this living room was an adorable place. Low bookshelves were fitted below the deeply recessed windows, more flanked the one end of the fireplace, which was breasted into the room at one corner; in between the windows and doors the walls were wainscoted in delightfully paneled ivory wood; above, the wall was a soft yellow, and at the mull curtained windows there were side drapes of old yellow chintz patterned closely with freesias in cream. On the walls there were a few original pictures signed by artists of note; through the windows there were, I think, the most beautiful views I have ever seen. I have stood at one of these windows at evening, with the room black behind me except for the fire on the hearth, with the moon high in the sky shedding magic on the length and the breadth of the marvelous marshes that had, before the full moon, been threaded by silver loops of broad tidal rivers, but which had now become one broad sheet of luminous silver, all the rivers in one, tiny hayricks caught and mirrored in the glory as they seemed to bob on the breadth of the waters. It was here that I read the "Marshes" of Sidney Lanier. It was here that I vowed to wait for my Innisfree.

However, while waiting, one can have the most joyfully quaint adventures. So for five years I daily threaded my way through the most wonderful shop in the world, filled with hand-made silver,

(*Continued on page* 76)

Outside stairs give access to the roof. The windows on this side are filled with a simple wooden grill. The rounding of the wall corners is an Indian style. William C. Tanner, architect

Individual Arm Chair and Table, matching the suite below.

KARPEN FURNITURE

WOMEN know that fine furniture, restful and in good taste, is a constant source of pride and comfort in the home.

Beauty of design and pattern is easily recognized but assurance of its permanency is doubtful without the unqualified guarantee of an established name.

Karpen Furniture is good furniture—guaranteed furniture—and for your protection we affix the Karpen name-plate to every piece.

Karpen Guaranteed Upholstered Furniture Chicago-New York

On every piece
Make sure it is there

We shall be glad to send you upon request Book N of "Distinctive Designs" with name of nearest Karpen dealer.

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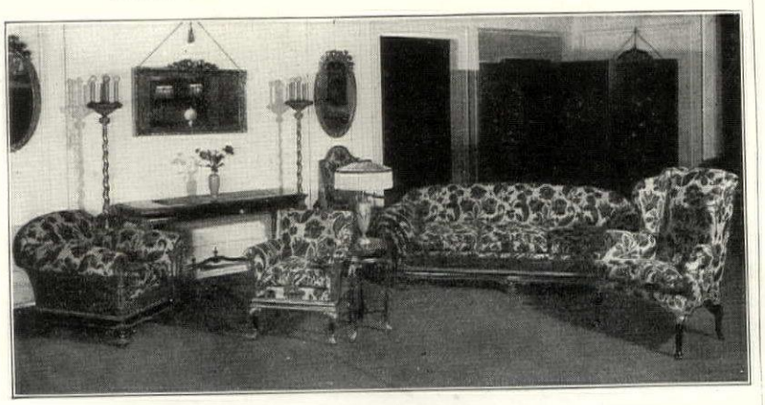
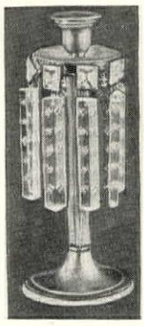


A Karpen Suite of Modern Design Style No. 604. Underframing and tables of solid mahogany, hand carved, luxurious upholstery and beautiful fabrics.

Unusual Gifts shop leisurely at home

Today more than 150,000 families are saving time, health and money by doing their Gift Shopping by mail, at the famous old Salem house of *Daniel Low & Co.*, established more than half a century ago.

The *Daniel Low* 168 page *"Gift Book"* is sent free on request. It contains illustrations and full descriptions of hundreds of unusual gifts, remarkable for their variety, good taste and value. Use this book to shop AT HOME, at the very lowest prices for good merchandise. THE CLEVEREST AND MOST ORIGINAL GIFTS WILL BE FOUND ON ITS MANY PAGES.

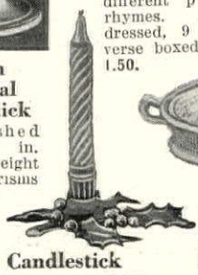


Prism Colonial Candlestick
in polished brass 9⅛ in. high with eight glass prisms **Z523 6.00 pair, 3.00 each.**

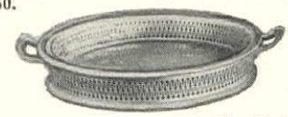
Mother Goose Doll
with four aprons of different printed rhymes. Adorably dressed, 9 in. tall, verse boxed. **N1097, 1.50.**

St. Christopher
protects your automobile. Heavily silver plated medallion of Patron Saint of Travelers, to screw on instrument board. A delightful idea much used abroad. Diam. 1¾ in. **S590 1.00.**

Pilgrim Bag
Finest India goatskin, lined with silk moire, **L1650 3.00.** Measures 9 x 9½ in. In black, brown, grey, purple, blue, green or red. **L1649** For little girl, 5 x 6 in. **1.50.**



Holly Candlestick
of hand-painted metal with twisted red Christmas Candle, 6½ in. high, **N291 .55.** For table set of 4, **2.00.**

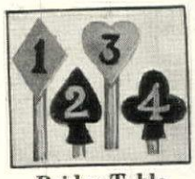


Pie Plate—Sheffield
Reproduction, Pyrex lining. Diam. 9¾ in. **F1994 3.85.** **J5185** Pie Server, length 10 in., Sterling Handle. **1.50.** Two special values.

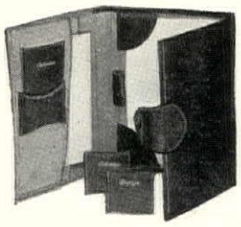
Such Slippers
All genuine sheepskin with the natural fleece inside. So soft and comfortable one hates to remove them. A splendid gift. All sizes—give size. **W335** Rich brown color with fur edge **3.75.**

Bethlehem Incense
Gift package of old time Frankincense and Myrrh, 3 in. high, directions for burning. **N159 .35.**

Telephone Maiden
Charming cover of rose or blue silk. French trimming and china head — Ingenious clasp holds securely, unnecessary to remove when talking. Complete with skirt **N2588 4.00.** Without skirt, to cover yourself **N2589 2.00.**



Bridge Table Number Pencils
Painted wooden caps indicate tables, set of 4, on pencils, heart, diamond, club, spade, verse boxed **N2145 1.00.**



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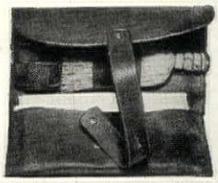

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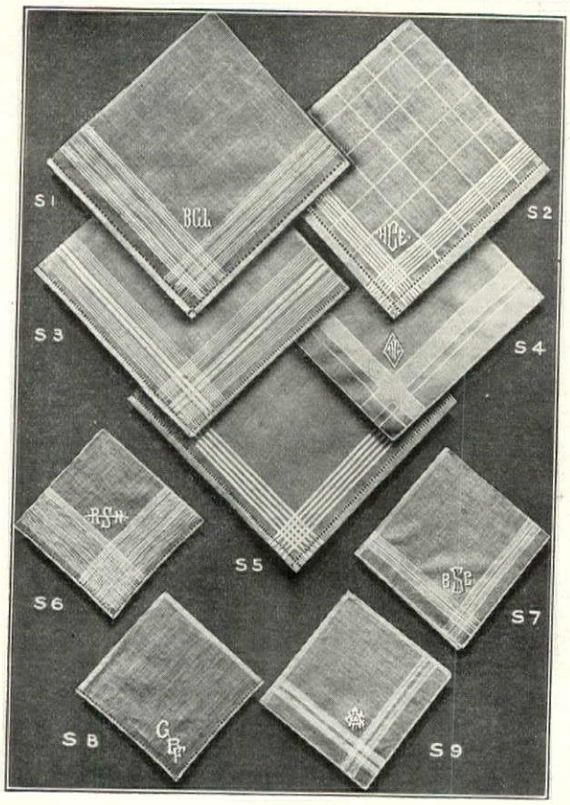

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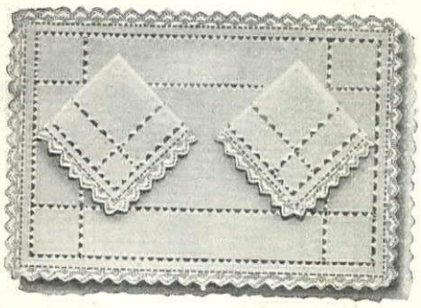

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Adventures In Quaintness

(*Continued from page 74*)

gleaming pewter, peacock pottery, tall candlesticks, stuffs handspun, cases of chains, rings, bracelets and pins, the product of craft jewelers; copper and brass, Spodeware, luster, hand-decorated furniture, and color, luscious color, everywhere! For years I walked through this inspiring spot, where one always lingered and bought something, to the Italian court beyond, and after walking down a path that turned through an arch I reached the green door beyond which a spiral stairway led at last to my studio. This garden was only a tiny city backyard under its mosaics and stucco, but during any long summer it was like stepping into a bit of your dream of Italy, with its plots of green grass, its pebbled walks, its urns of flowers, its pools of golden fish, white pigeons winging about or cooing in their quaint white house high on a wall, mosaic archways and wall fountains; its tiny pergola in the back . . . Just a city backyard, the tiniest place you can think of, but an artist got hold of it, and after you had left the street with its heat waves and clanging cars, if you had a moment you sank into a reclining chair and the soft peace of this garden, and wondered why people always have to go away to be happy and cool in the summer.

However, some days the lure of remote places will get into your blood willy-nilly, and even white pigeons fail to intrigue save as to their wings; and you dream of quaint houses perched perhaps on the bank of some river, with a nearby glade happy with violets, a hammock, and the most thrilling book the gods may send. Primitively lugging your jugful of water up the winding stair from the court fails to satisfy the call of the wild, your fireplace is too easy a thing to light, with neat rows of logs in the wood-box right at your elbow; your walls, albeit the misty gray of illusion, press close on your spirit, and even the orange of your silk curtains fails to arouse: you long for the open road. . . .

"The Ark"

And one day you find yourself trudging an unknown path by a river, with a silver canal at your right flowing by in quiet mystery, blue hills before you, field-patched hills at your back, and in the distance the tinkle of mule bells, the siren-like call of the canal boatman's horn of sea-shell. The moment approaches when you are to come upon the quaint house on the road: you have crossed the canal bridge and rounded the curve. There it is, a long white empty hulk of a thing gazing out at you from between three naïve lombardies, a house as wild and free as a city body could wish for, and you know the minute you see it that it is yours if money will rent it. You nod to it gaily as you pause at its gate.

That was the happiest of summers spent on the canal and the river, and the house was promptly dubbed "The Ark", for not only was its shape almost exactly that of the one owned by Noah, but as his also, it seemed equally at home on water and land. For while there was garden to north and to south of it, and the road on the east, the remaining entire long side of it was built on the wall that formed the wall of the canal, with nary a blade of grass between it and the deep moving water. Sometimes at twilight we would hear the mule bells, and feel the rub of the boat on the side of the house as it was steered round the curve. In the daytime the laden boats, floating deep in the water, would sidle softly by, the sunlight catching the line of drying clothes on the deck and the big red and yellow umbrella over the blue-garbed woman at the tiller. Sometimes a sma barefoot boy would be steering the boa and a man or a woman would be bus in preparing the simple meal over th coals in the stove; at night these coa glowed red in the dark, and the lanter sent beams across the towpath to th trees on the river. From every windo in the house except those in the fron there were views of wide waters, fo the canal and the river were nearly on save for the narrow path trod by th mules and their driver.

Blue waters, blue hills, lordly trees red earth that was pink in the sun green fields that turned to burnt orang as the season advanced, white fields an yellow fields, the purple of wild iris that fringed the canal; and as a final glory, the harvest moon that sailed majestically from behind the hill over the river, making a path of moonlight and mystery across the breast of the river and across the canal to our very feet as we sat in the garden.

Cool Quaintness

Every moment that we did not spend in the open we spent in beautifying the inside of "The Ark". I am sure the wives of Shem and Ham did the same. From frightful ogee paper in sad brown and tan our living room walls became satisfyingly ivory, our woodwork we painted gray, our floors the brown of dark walnut. At sales we bought quaint chairs and tables, an old corner cupboard, some wooden beds: such busy days as we had painting and decorating our finds! Should we have yellow chairs, or should we have green? And what kind of curtains?

One year we had English chintz in a small figured design of pink and white at our living room windows. Delightfully quaint were these curtains, happy and cool. The furniture was painted soft leaf green, decorated with wide bands of gray with bright colored posies; we usually found plenty of pink flowers for our bowls; and at mealtime our table was laid with gray crêpe tasseled in green and set with ivory and green Japanese china resembling pottery, while a green pot of roses took the place of the lamp. The living room served for a dining room as well, and pleasant and convenient we found it, with some built-in cupboards on the wall opposite the fireplace, the cool color scheme, and the refreshing views from the windows. When the pink curtains grew shabby, we replaced them with black grounded ones combining blue birds and green leaves with the shaggy pink peonies; and still later with rose, green, black and cream plaid linen. Visitors always remarked on the cool quaintness of the room.

At the top of two gray steps in the living room there was a gray door with an old-fashioned latch that led to the low and wide staircase ascending to the sleeping floor. The bedrooms were large and airy and furnished in the simplest sort of way, with attractive and colorful cretonnes at the windows. The guest room was entirely in white with a black floor and black latches, the curtains were of rose and blue on a white ground. The windows looked straight down on the canal and out over the width of the river: in fact all the windows upstairs gave one the feeling of being on shipboard, except for the luscious green of growing things and the bright clumps of flowers.

Such are the things that may only be found in quaint places. The beaten track is bristling with conveniences, the paved way is full of hustling crowds that commercialize quaintness until it becomes the most blatant sophistication. It is only in the bypaths of the world

(*Continued on page 78*)

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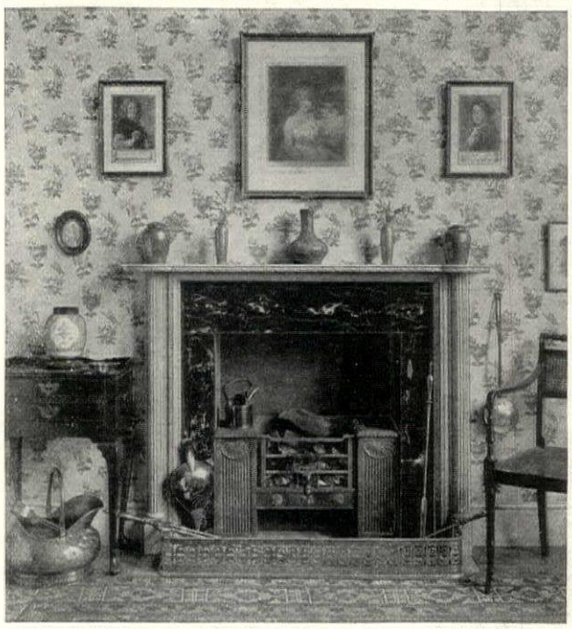

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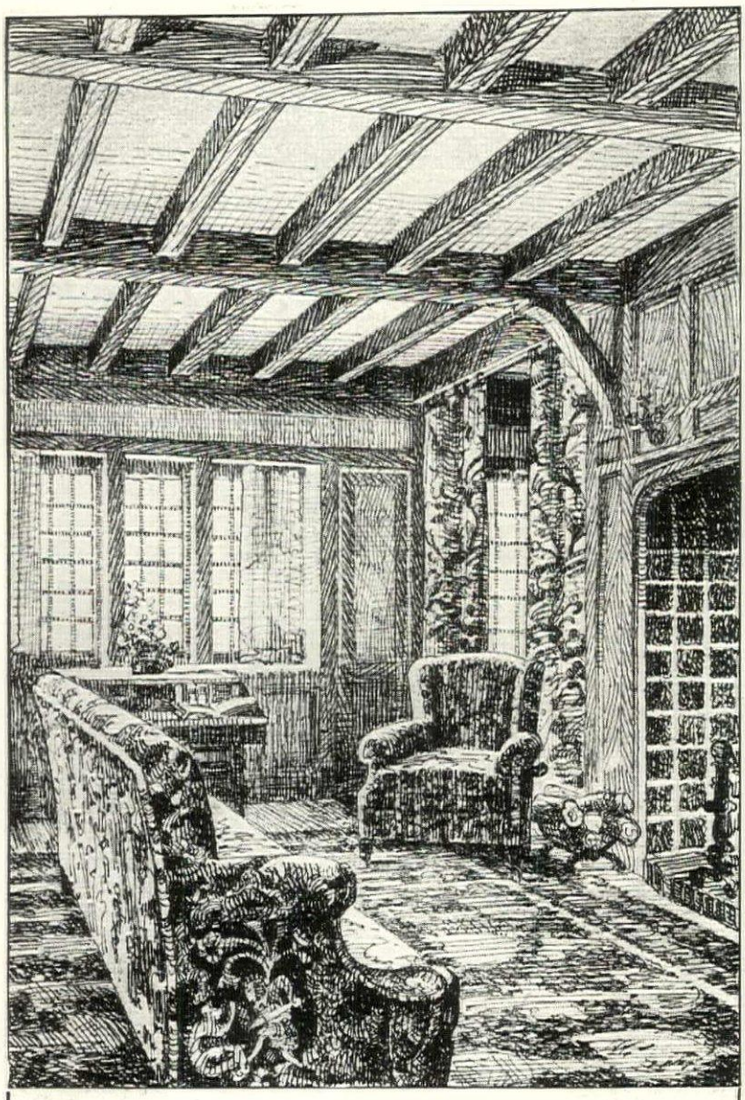

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Adventures In Quaintness

(*Continued from page 76*)

that you find mule bells tinkling musically through the night, spring water sparkling from a pump at the end of your garden, and a swim awaiting you at your kitchen door.

However, the business of life will call, and bypaths may be only refreshing interludes that fit for the following months of stirring endeavor. But one fares forth into the world with a more original viewpoint, a happier mind. Tired after a strenuous day in the marts of the city, one may find rest in remembering so vividly, that almost it seems a new and renewing experience, the sun beating down on one stretched under a green parasol along the sweet warm deck of a slow gliding boat; in feeling again the dark fragrance up the hollow between cool, high, rhododendron hills; in floating luxuriously with the current of the canal past quaint white-washed houses, rose gardens, and banks of wild buttercups glittering under blue skies.

In City Nooks

In every city, if sought diligently, one is rewarded by finding something odd and worthwhile . . . A low, squat, rough-hewn gray brick building on a narrow bystreet just off the teeming shopping district, designed by an architect to house his own offices, but with the major part divided into complete apartments reached by passing through a gray-walled lobby paneled with French mirrors and leading to the quiet gray elevator at its far side. An exclusive little apartment house, artistic as well as modernly convenient, appealing to those seeking the unusual rather than the sumptious. Many of these folk there be, proved by a five-foot waiting list. Or perhaps one is rewarded by stumbling across a love of a four-story dwelling house in a tiny old street that looks as though it had popped out of a book or a dream: a dwelling long since turned into a semi-apartment place so quaintly artistic and desirable looking that the dwelling back of it has been annexed by a clever sunroom passageway affair shown in one of the drawings. There are all sorts of ideas teaming about that are warranted to make life a gayer business, and none more potent than those providing romance in the otherwise humdrum settings of everyday living.

As one advances in these experiences of quaintness new vistas are opened. Not only do piquant old streets long outgrown call to us with the lure of remodeling, not only does the far summer world beckon us to adventure in homemaking for our weekending husbands and kinfolk; but as we start to travel the road that curves from the door of convention toward all sorts of unexplored venturings, our minds are suddenly opened wide to possibilities we would never have seen before. A way of using the old ivy-grown mill for a fine mansion; transforming the architecturally beautiful barn into a castle in Spain; rehabilitating the bungalow by the brook into our ideal of what a home may well be; building wings, trellises, sinking ponds and laying out the colorful lines and masses of flower gardens.

"The Box Stall"

By all that is enchanting in quaintness, I am now thrilled with the adventure of living in what was once a box stall, so I may constitute a fair judge of what things can be after transition. Few houses could be found nestling among the trees so snugly as mine, for branches literally reach over its roof in protection; apple trees and lilacs peer into my bedroom windows, deliciously purple and pink in blossoming time; cherries bob at the back door and in winter from every casement Japanesque tracery may be seen thrown against the sky by the bare black limbs of the trees. Approaching the house down the path under the spruce trees one would scarcely think this tiny place designed for any but casual occupation so small does it seem in the midst of its guardian foliage; stepping upon the brick-floored portico, one might feel sure that one was experiencing the largest portion of a small abode, for the porch-place, set firmly upon the ground high-ceilinged and columned, reaches across the entire front of the house. So we anticipate with glee the effect of our living room upon the stranger within our gates: we always hear in tones of surprise, "Why, I had no idea your house was so large!" as they step over our household.

For inside, the house is planned very commodiously. The living room measures 12′ by 22′, running, as the portico does, across the width of the house, except for a small dining room that is built on at one end. This living room was the original box stall and housed two coal-black steeds; one may still trace the sliding barn doors, one of which is filled in by the Colonial doorway that leads to the porch, the other walled up, though slightly recessed, and could be used for shallow bookshelves or curtained as a background for a sofa. This last I have done, since from this vantage point one obtains a pleasant view of the large fireplace and the great north-light studio window directly opposite. The windows are a delightful feature in the design of the living room and are made possible by three sides of the room being detached: high casements are set into the porch side, low casements into the end, and the studio window in the center of the other long wall; a wide doorway into the dining room is cut into the other narrow end of the room.

The Living Room

This living room, beautifully proportioned with its high ceiling, with sand plastered walls, and much ivory woodwork, is distinctive, quite barren of furniture. From the beginning I have had a definite feeling that it should be uncrowded, and as far as actual pieces of furniture go, it is finished. As I desire, I shall replace a few of the things by finer pieces, transferring upstairs those I discard. Charm has grown with the fire on the hearth, sending ruddy reflections onto the ivory Colonial overmantel; with the built-in shelves filled with colorful books, with the flame silk draw curtains at the windows peeping from behind the side drapes of sand colored cloth; with the figured linen on the sofa backgrounded against hanging folds of King's blue; with the soft rose of the lampshades, with the gold, jade green, old blue, flame, sand and orange of squashy pillows placed in the chairs; on the walls with the few paintings, with the Chinese red tones glowing on the inside of the desk.

Don't be afraid to adventure in quaintness: 'tis a satisfying game of the gods, and fits one at last for the fine culmination . . . a dream house come true that has grown with the years. For one day you will find yourself walking with glad footsteps down your own lane of lombardies, lifting the quaint latch of your own door under low eaves. Then be sure that the world will come thundering to your gate and you'll hear the thud of your knocker of brass. For you will have captured that illusive thing which we have come to know as Charm.

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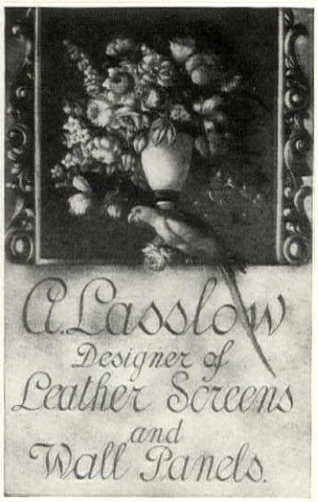

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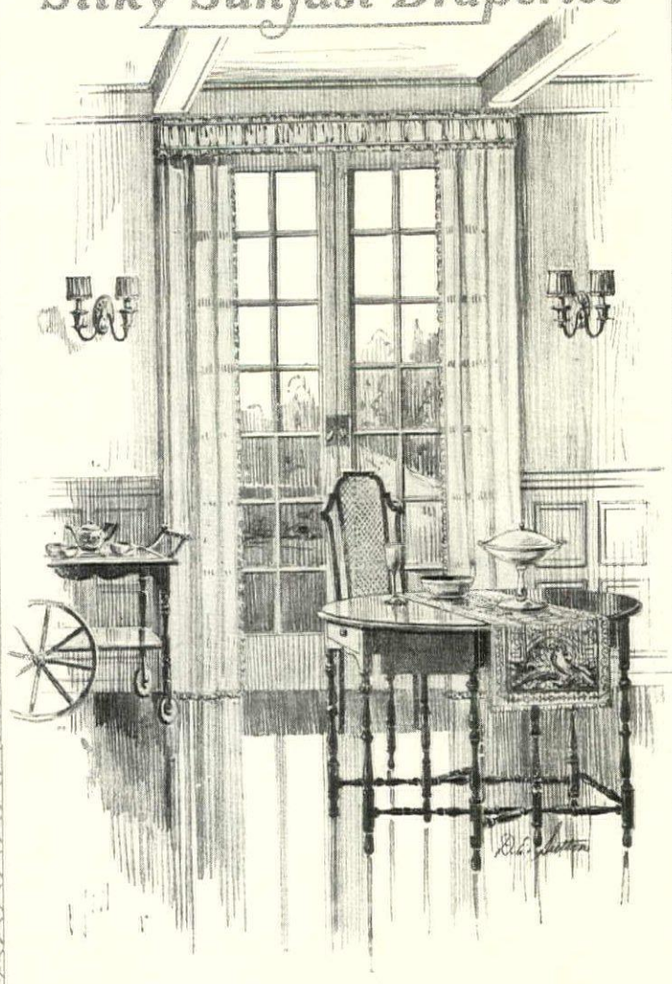

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YOUR DOG AND YOU

This is the second of a series of articles designed to set forth the common-sense principles of dog keeping and training, to the end that dog owners may get their full measure of satisfaction and pleasure from their ownership. The first article, in October, dealt with the selecting and purchasing of a dog.

WHEN your dog arrives, whether he be a puppy or fully grown, he will naturally feel strange in his new surroundings. Likewise he will be particularly sensitive to impressions, doubtless because his nervous system is more or less on edge. The first thing for you to do, therefore, is to make him feel at home and establish a basis of confidence as soon as may be. Also, begin at once to show him that one particular person in the household is to look after him and be looked up to by him as a sort of supreme counsellor and friend.

Now, the quickest way to a dog's heart is through his stomach, idealists to the contrary notwithstanding. So feed the new dog yourself, and feed him at regular intervals four times a day if he is less than four months old, three times if he is between four and twelve, and twice in case he is older than a year. In all cases the heaviest meal should be at night. Clean, fresh, cool water should be freely accessible to him at all times, preferably in a china or other non-metal bowl set in a regular place to which he will quickly become accustomed to go.

A mistake often made is to assume that any old thing is good enough for a dog to eat. As a matter of cold fact, a dog's digestive system is just as delicately adjusted as a human being's, and only a wholesome, well-balanced diet will keep it in proper working order. Where the family is large enough and the dog sufficiently small, nothing is better than table (not kitchen) scraps—steak and chop bones, bits of meat, soup, green vegetables, scraps of bread, gravy, etc.

Never, however, give him potatoes in any form, nor chicken, turkey or other bones which are likely to splinter—the first because they are indigestible, and the second because their sharp points after he has crunched and swallowed them may cause serious injury to his stomach or intestines. These table leavings should be well mixed together, else you may find the dog daintily picking out the meat and leaving the rest.

If for any reason there is not enough of this sort of food, then special plans should be made for the dog's meals. Well-boiled green vegetables, ditto rice, and lean meat he should have even if you have to buy them especially fo him. Also a good big bone twice a wee that he may gnaw and so keep his teet in proper condition. For young puppie good broth, some bread and milk, little lean meat, perhaps cooked cere now and then and puppy biscuits a good. In case an older dog's digestio goes back on him at any time, put hi on a diet of finely chopped, raw, lea meat, fed sparingly. In this connectio it is interesting to remember that a do is by nature carnivorous, and that h wild ancestors lived almost exclusivel upon flesh. Finally, keep a supply standard dog biscuits or cakes on han and see that at least one is eaten ever day.

The meal hours, place and food bein thus disposed of, see that the new dog sleeping quarters be outside, let them b dry, thoroughly protected from th weather and just large enough for hi to be comfortable—this last for the sak of bodily warmth conservation durin cold weather. In any case the dog's be should be free of draughts under a conditions.

For outdoor bedding, clean straw unsurpassed. It must be complete changed at least once a week, and th box, kennel or other shelter thoroughl cleaned and aired. If fleas becom troublesome, sprinkle all the woodwor with kerosene. A coat of whitewas with a few drops of carbolic added tw or three times a year will do much t ward off disease germs which migh otherwise harbor in the wood.

For at least the first few days aft your dog arrives, do not attempt an training, or more discipline than is a solutely necessary. Give him time t become thoroughly accustomed to yo the family, and his new surrounding Be with him as much as possible, kee him out of mischief by preventio rather than cure, and study his perso ality so that you will understand all th peculiarities of his individual make-u

Finally, let me emphasize again th strong advisability—the necessity almo —of his learning to look upon some o particular person as master or mistres With such a beginning, he will be mo easily trained and managed, without i any degree sacrificing his worth as a all-around family pet and companion.

R. S. LEMMON

NOTES *of the* GARDEN CLUB

THE Summit Garden Club will hold a Chrysanthemum Show in the auditorium of the Young Men's Christian Association, Summit, N. J., during the latter part of October. The schedule will also include flowers other than chrysanthemums which may be in bloom outdoors at that time as well as those grown under glass.

Amateurs residing in New Jersey are invited to exhibit. They can secure a copy of the schedule of exhibits from Mrs. John R. Todd, Chairman of Exhibits, 208 Summit Avenue, Summit, N. J.

All of the garden clubs of New Jersey have been invited to cooperate, and their members will be entertained by the Summit Garden Club during the Show.

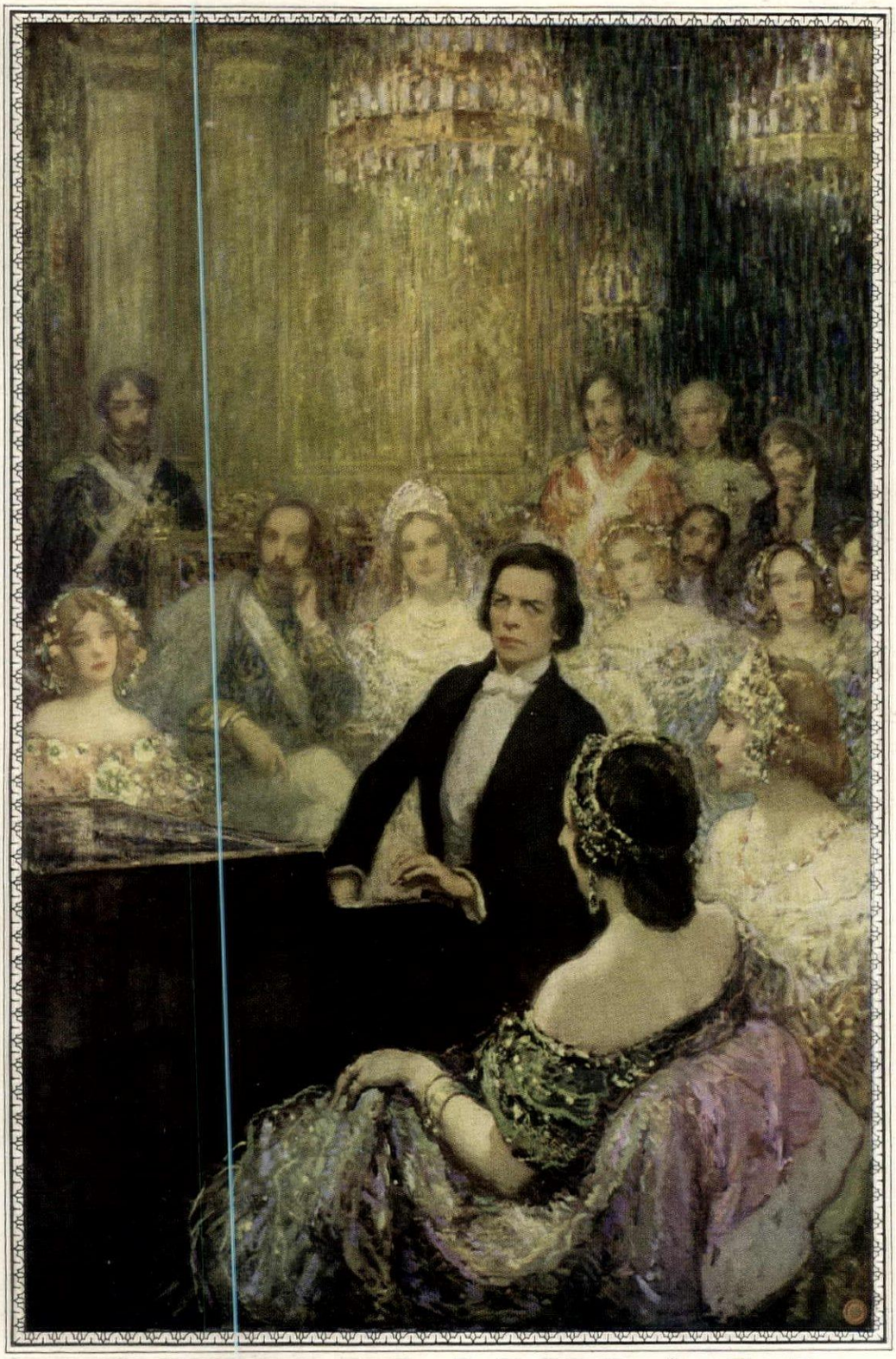
The proceeds of the Show will be donated to the "Lest We Forget Committee."

The Chairmen of the various committees are: Mrs. Carroll P. Bassett, Show; Mrs. John R. Todd, Exhibits; Mrs. Allen B. Wallace, Decorations; Mrs. Parker D. Page, Floor; Mrs. William Hyde Wheeler, Publicity; Mrs. Nathaniel B. Day, "Lest We Forget" Booth.

The officers of the Summit Garde Club are: Miss Kate Somers, President Mrs. Nathaniel B. Day, Treasurer; Mr R. A. Wodell, Secretary.

THE Garden Club of Washingto Conn., is one of the younger an smaller Clubs. Mrs. Arthur Shipma is the President. The list of honorar members includes a number of wel known architects and artists, and M Herbert W. Faulkner, author of "Th Mysteries of the Flowers." The pro gram for the summer of 1920 consiste in part of an experience meeting; a tou of the garden of one member and dis cussion of individual problems; a tal on Western wild flowers and our ow (with photographs), by Charles I Holmes; the small garden, by Walte Pritchard Eaton; rock gardens, by Cla ence Town; a lecture by Dr. Robe Marius and a talk by Miss Ruth Nichol The Club is located in a wild, lovel country and the members of the summe colony have mostly small gardens i which they work.

ELLEN P. CUNNINGHAM.



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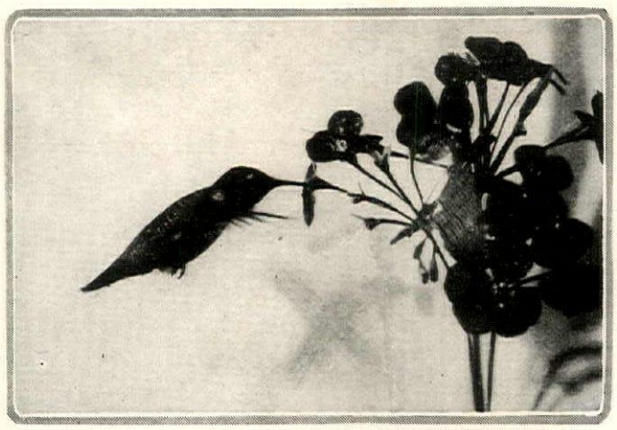


The humming bird's characteristic feeding habit is to hover before a flower and thrust his bill deep into it in search of insects and honey. So rapid is the wing action that the camera cannot catch it

RUBY-THROATED HUMMING BIRD

MR. WILLIAM L. and Mrs. Irene Finley of the National Association of Audubon Societies for the Protection of Wild Birds and Animals have obtained motion pictures of humming birds in flight, at home and in the act of rearing their offspring. These pictures were made under the auspices of the Goldwyn-Bray studios.

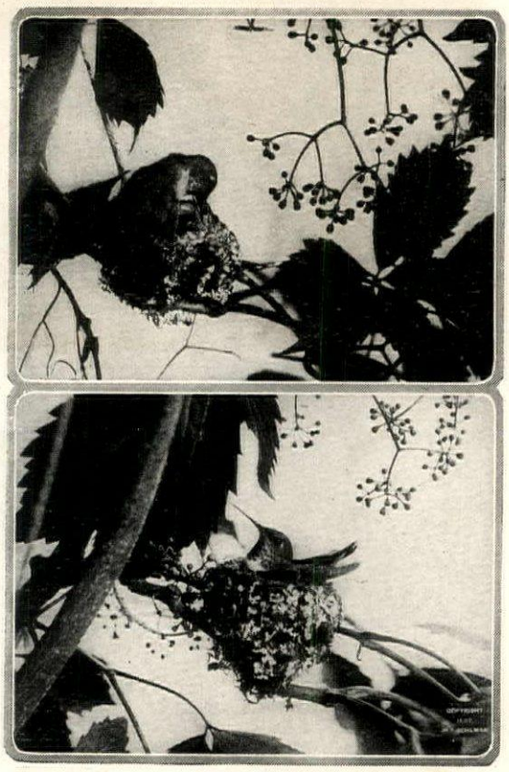
The ruby-throated humming bird is distinctly American. As its name implies, its throat has a metallic ruby sheen, tinted occasionally with green-gold. Its back and wings are a bronzed blue or green and gold.

The humming bird does not subsist on honey, as is popularly supposed. True, he extracts honey from the flowers he visits; but the insertion of his long, sharp bill into the deep chalices of lilies and trumpet vines is rather to find insects which elude other searchers than to obtain honey.

So well armed is the humming bird with his long, rapier-like bill, and so well adapted for swift flight are the feathery wings which move so rapidly that their movement hums a tune, that this little pilot of the skies is unafraid of man or beast or bird. He is no longer than a woman's thumb, but so swift is his attack and so elusive his flight that even the speedy hawk avoids him.

The humming bird builds his nest in the crutch of two branches. His home is made of vegetable down, mullen leaves, or thistle down, all carefully bound together with spider webs and plastered with green-grey lichens to blend the nest's coloring with the limb of the tree to which it is attached. When it is finished, it looks exactly like a small knob on the branch of the tree.

Humming birds add as much to the beauty of a garden as butterflies do, and are also good insect policemen.



(Upper) *The young are fed by regurgitation, the old bird thrusting her bill far down the youngsters' throats.* (Lower) © *H. T. Bohlman. A female ruby-throat brooding. Two eggs are the number ordinarily laid*

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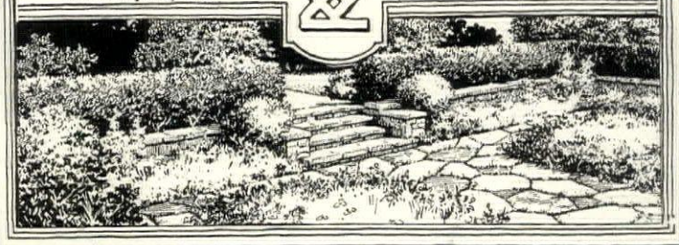

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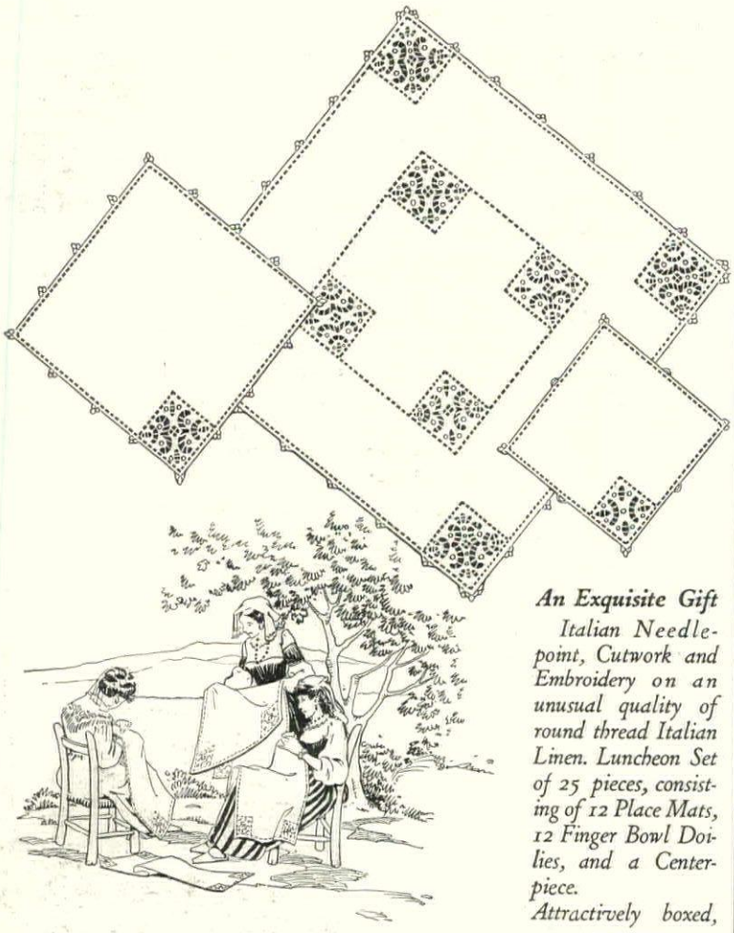

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If You Are Going To Build

(*Continued from page 33*)

chance are your own housewife, you would be delighted to give up the dining room and either save money or use it to better advantage. You will, of course, make the dining corner of your living room close to the kitchen, but you will separate it from the kitchen by a pantry. There will be a door from the kitchen into the pantry and a window from the pantry into the dining corner. This pantry arrangement will keep cooking odors out of the living room, it will also save the houseworker many steps. Wasting steps in any woman's life who is doing housework has come to be regarded as an absurdity, whether that woman is mistress or maid. If you do not intend to do the housework yourself, and the appeal is not a burning one to most women, the more comfortable you make your housemaids, the more you consider their health and strength, the more peaceful and delightful your own life will be, and you will have that pleasant feeling of playing fair.

The Front and Back

As you move from room to room in imagination, you will find it an important matter to decide whether you wish your living rooms at the front or at the back of your house. Many people who have gardens prefer living rooms at the back, with kitchen and house service arrangement at the front. This simplifies the delivery service and the front of the house can be made as architecturally beautiful as though you looked out of the windows from the reception room. Many people in New York are planning their houses this way, for the sake of quiet and pleasure in the garden. In the Turtle Bay section, a place that covers nearly two blocks in New York with a wonderful garden running between the backs of the houses, practically all the homes front at the back, which sounds a little contradictory. The dining rooms and living rooms look out on picturesque spaces, and you enter the garden through Italian pergolas, down graceful concrete stairways and vine-hung porches. There is no way of entering this enchanted place except through the houses, so that it becomes an intimate gathering place for all these garden lovers. The maids' rooms are in the front basement and the kitchens in the center. The whole service of the house is very much simplified by this arrangement, and maids seem to prefer it to the old w

The English cottage type of ho lends itself to this idea extremely w The Colonial, with its low casem windows, is not quite so suited to In a bungalow the plan is equally f sible. Of course, in a country house w wide entrance halls, where you exp your reception room to open from hall, the idea becomes impracticable.

Many houses do not have real ha nowadays, merely alcoves, which co tain coat rooms. But in certain ty of houses, a hall has its genuine us it makes for privacy in the living roo it brings the stairs down away from t sitting room so that children can ha access to the upper floor without goi through the rooms where people a living, and if the hall is kept wide a not too long, and has a fireplace at t end, or a window looking out into t garden, and is pleasantly furnished, can be made a very attractive featur

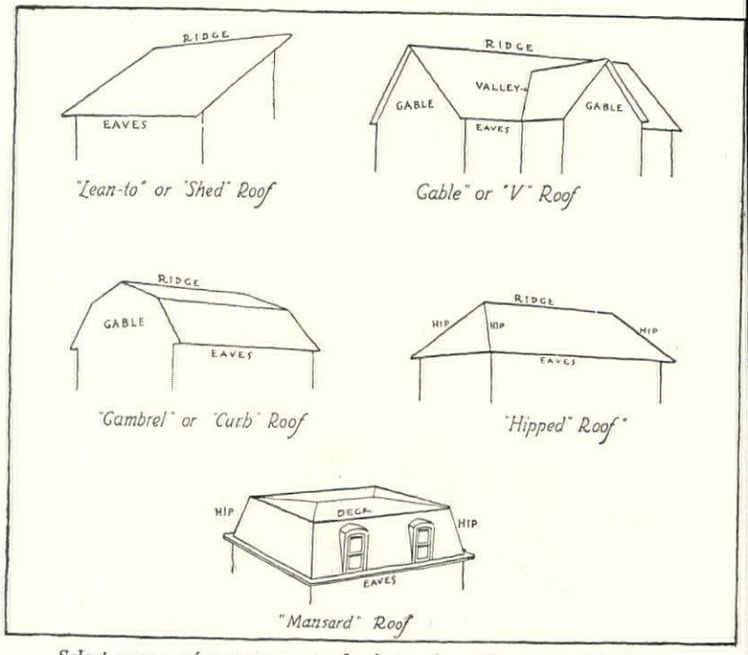
Kitchen Plans

Once you wander into your kitch you will find it hard to consider oth parts of the house. It goes witho saying that you will want a mode kitchen, a miracle in sweetness a light, with at least one charming wi dow from which the houseworker c look out into the world, and the must be a floor that will keep clea with the least possible effort, and brig cheerful furniture. You will probabl decide on highly enameled woodwor easy to clean. I am sure you will n want an all-white kitchen, it is so u friendly. Perhaps you will have co colored curtains and blue linoleum, a I hope a garden where through the win dow you can get occasionally "a gree thought in a green shade."

The real way to solve the serva problem is to make the kitchen so cheer ful and friendly and convenient tha neither the mistress nor maid will dislik working in it. The "efficiency of th kitchen" sounds a little appalling, be cause you can become so terribly effi cient that you are worn out managing th system, but no household can be reall convenient and hospitable that isn' planned with a kind of efficiency, a system so simple and intelligent tha homemaking becomes a pleasure.

It is hopeless to expect men to mak

(*Continued on page 84*)



Select your roof as soon as you begin to plan a house. In this drawing you have the five types of roofs most generally used in this country

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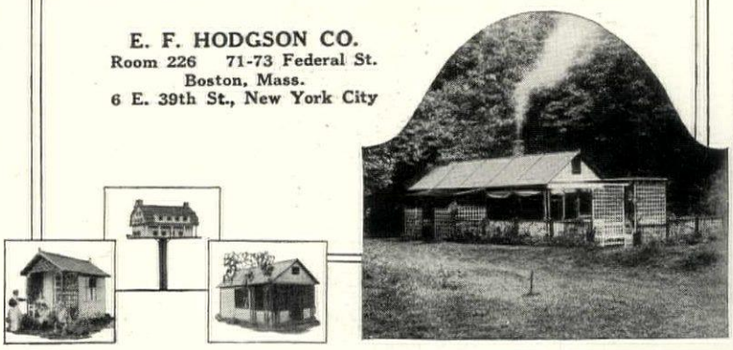

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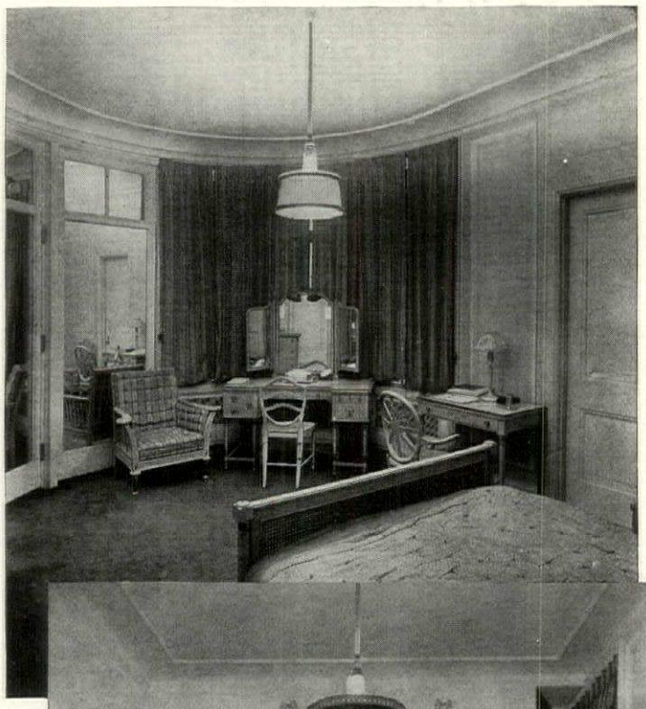

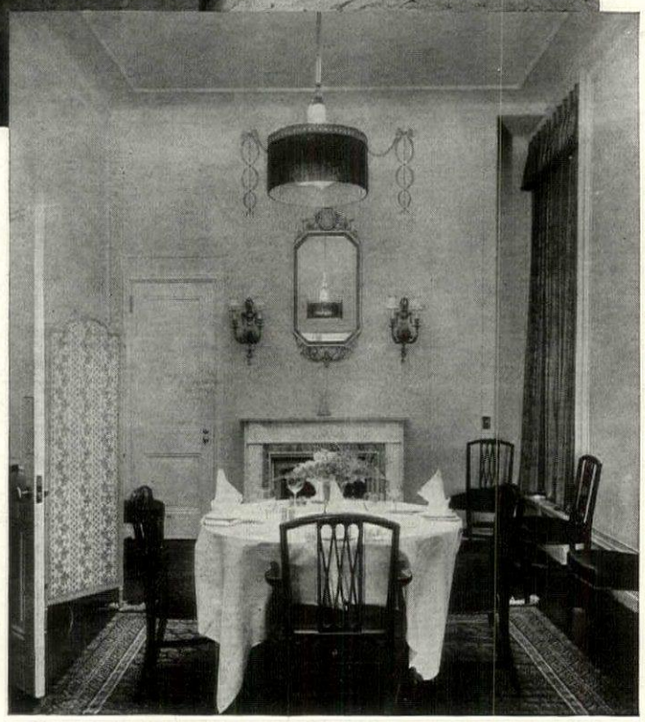

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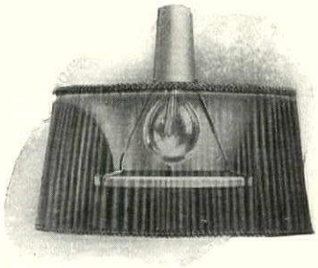

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If You Are Going To Build

(*Continued from page* 82)

a convenient kitchen, the most sympathetic architect is a little bored with this detail. How can he think the height of the sink vital, the nearness of sink to cupboard important, the work table near the refrigerator, an ash chute to the cellar, all a part of the progress of civilization? England has had some bitter lessons to learn because of the strange old idea that the people in the kitchen were automatons, and we in America will have a servant problem until we begin to live democracy as well as play at it. Women have grown justly to detest housework because it took no cognizance of them as potentially happy human beings. With the kitchen properly fitted with electrical or gas devices, with the laundry work done in a cool, dry cellar, with every convenience that Yankee ingenuity has devised for simplifying housework (and what a quaint idea that most of these labor-saving devices should have been created in New England, where a certain average of housewives go every year from kitchen to insane asylum), housework takes on entirely a new aspect. No matter how large your home or how many servants you intend to have, plan your kitchen as though you and your children were intending to work in it, and you will have happy, contented servants.

If your house is even medium-sized you will want a hand elevator which will run from garret to cellar, adding immensely to the convenience of housekeeping. Of course, this is a luxury, but you would not plan a house without some luxuries.

In arranging the upper rooms, once you are upstairs you will think of your own bedroom. The owner of the house should have the best room in it, with possibly a sleeping porch, and certainly a private bath. You will want a good outlook to a lake or a river or the hilltops, and you will want it quiet.

The Bedroom

Do not give the best room in the house to children. It should, of course, be the suniest, and a cozy room with sanitary modern fittings. But I do not think that the spirits of little children are vastly uplifted by looking out over a valley at sunset or a mauve mountain peak at daybreak.

If possible there should be a special bathroom for children, plenty of windows in the nursery and everything as wholesome as can be without the hospital atmosphere. To make sure of sunlight and air in the nursery, you must plan it at the very beginning. The fittings should be simple and gay. A certain emptiness is a good thing for children, a room without much furniture or many playthings. Many children are born with a touch of actual genius and could do interesting and lively things if we would let them, but we prefer to satisfy our own vanity by giving them presents.

If there is a governess or nurse maid, it is wise to have the children's room well away from the homemaker's room, but if there is only one maid in family she must sleep at night, and then the nursery should open off the main sleeping room. Children are apt to be easily disturbed at night, before their confidence in the material and spiritual worlds is established.

Of course there must be a guest room, which can be quite small, as it will be the least occupied of any, but it should be a room with real possibilities of comfort, with a fresh, not too vivid color scheme, a private bath if possible, with ample closet room, and a great many coat hangers in the closet and a good hand mirror on the dressing table. There is no reason why this roo should not be on the third floor if th fits into your scheme better, the gues will find more quiet there and you cou probably arrange a better outlook fro the windows. It is a cruel mistake t have a sad and dingy guest room, you friends come to you either with a gre love for you or a great need of y and a bleak, unfriendly, damp gue room is always a blow.

The question of servants' rooms is real significance. They must be near the kitchen, well lighted and well ventilated, warm in winter, with the kind of furniture that is comfortable for tired women.

Your house must be built with an air chamber over the top floor, if this space is to be used for anything be sides an attic or storeroom. No amoun of open door and windows or cross draughts will cool off the top floor that is directly under the roof. The expense of an air chamber is not particularly great, and it always makes a safe storeroom.

Window Problems

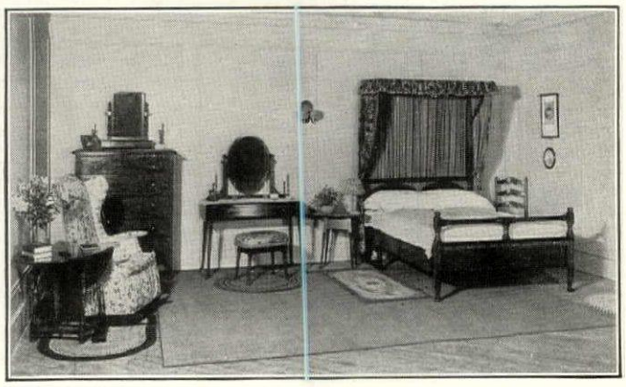
As you are metaphorically walking about your house, you will decide about your windows, the type that will suit your house, the fittings for them and, if possible, you will arrange for storm windows and doors, because of the great saving it will afford in coal. Before the final plans are made your architect will want your decision about all this architectural detail, not only the type and number of your doors and windows, but the color of paint to be used and the amount and kind of hardware.

I cannot imagine a conveniently planned home without a sewing room. There are times in every home when a seamstress is essential, for the making of simple clothes, the doing over of last year's supply, the making or re-modeling of curtains and draperies, the care of children's garments and for generally keeping things in order. If you attempt to sew in a room that is otherwise occupied, the comfort of that room completely vanishes. A machine must be there, a form for fitting and work tables, and frequently the seamstress may leave an untidy place that cannot be put in order until the next day. If a woman does much of her own sewing, she will all the more need a room that does not demand much housekeeping. Almost every house in the process of designing has some waste space that can be utilized for a sewing room at a trifling expense. However small this room, it must be well lighted, and warm in winter.

Then, The Architect

After all these rooms so necessary for your comfort have been arranged on the different floors and you have decided their relative size, where the stairs are to come down, about the entrance, the fireplace in the living room, ample closet room, etc., your architect will then make you see things more clearly with his own plans drawn to scale and later he will furnish the exteriors and specifications. Read through the specifications most carefully in connection with building catalogues, so that you will know the extent to which the architect has caught your ideas, and can begin to ascertain what it will cost to carry them out. When the building begins, if the architect is away at any time, it will be quite easy for you to oversee some of the details of construction, and you will know with certainty whether the specified materials are being used by the builder. It is a wise thing to have the architect's drawings,

(*Continued on page* 86)



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In addition to their practical value, Shapco Shields add grace and beauty to any radiator. Artistic in design, have metal back and sides, with tops of metal, various colored marbles or plate glass over cretonne, damask or brocade. Write us for full information and name of nearest dealer.

Sodemann Heat & Power Co., 2302 Morgan St., St. Louis

All Hands for HEALTH for ALL

Your sick neighbor costs you money. Keep him and yourself well.

Christmas Seals are an insurance against tuberculosis. They protect you and your family by financing the work of the national, state and local tuberculosis associations.

Christmas Seal your Christmas Mail

The National, State and Local Tuberculosis Associations of the United States

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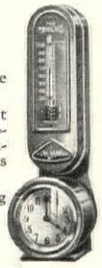
Children must be protected against the dangers of over-heated and under-heated rooms. Their strength and growth demand right temperature regulation in the home at all hours of the day and night

Comfort in the early morning, an even, unvarying warmth all day regardless of outdoor fluctuations is the service secured with

The "MINNEAPOLIS" HEAT REGULATOR



Every member of the family enjoys the comfort and convenience of this device

By automatically opening and closing the drafts and dampers it keeps the temperature exactly as you want it. At bedtime it automatically reduces the temperature to 60 or lower, and in the morning without any attention it again opens the drafts and the rooms are warm at seven.

Installed in either old or new homes on every type of heating plant—burning coal, gas or oil Saves fuel and lasts a lifetime.

Write for our illustrated booklet.—"The Convenience of Comfort"—full of interest to every home owner.

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2790 Fourth Ave So. Minneapolis, Minn.

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"The Heart of the Heating Plant"

A Host of
Golden Daffodils
Dancing in the Breeze

Perhaps no manifestation of Spring gives so delicious a thrill as the smiling faces of the first daffodils. Signals of Spring,—their vision of beauty lingers all the days of the garden year.

November is the Best Time to Plant These Little Sunbeams

The best method of "naturalizing" daffodils—so their grouping will be informal—natural, is to scatter pebbles and where the pebbles fall, there plant a bulb. Thus they take their grouping naturally and like stars that had dropped into your meadow and taken root, they bloom in all their loveliness. "Like fairy gold"—blooming from early April into May, they multiply annually and ever grow in beauty.

Collection of Best Quality, Named Varieties Chosen Particularly for Naturalizing

We have succeeded in importing one hundred collections, each containing a thousand bulbs of the choicest named varieties. They have been selected with great care by experts. To enable the readers of House & Garden to become acquainted with our choicest importations, we offer these collections to the first hundred who send us their order.

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Fine Named Varieties—$29.00

After these are disposed of, we cannot supply any more this year. This is an opportunity to secure a fine collection of narcissus at what is really a bargain price.

If your name is not already on our lists, write us, that we may send you our future announcements of unusual offerings.

John Scheepers, Inc.

FLOWER BULB SPECIALISTS
Awarded Highest Honors for Quality
522 Fifth Avenue New York

If You Are Going To Build

(*Continued from page* 84)

a set of blue prints and your building catalogues always at hand in case of any argument about the construction.

It is poor policy to cut the cost of building too much, it is like having a poor surgeon for a difficult operation. You cannot hope for a good house, satisfactory in all its details, unless you have an accomplished architect, a skillful builder and the best building materials. This need of good material extends through the equipment of your house. Your home will never be truly comfortable unless the heating, lighting and plumbing systems are of the best. In practically nine cases out of ten you can save money by having an excellent architect from the beginning; the one time when this may not be necessary is if you can get guaranteed stoc plans and turn them over with specific tions to a builder with a reputatio One of the sure ways of economizing building is the use of stock materia of stock windows, and doors, woodwor and trims. Of course your whole hou can be built of stock lumber, but th result is sometimes lacking in a certa distinguished individuality.

It is almost superfluous these days suggest simplicity in design and co struction as well as interior finish an furnishing. Futile ornament is n longer good taste or in style. We bui our houses for comfort and conven ence, and their beauty must grow ou of the right design and the best co struction.

OPPORTUNITIES FOR HOUSE PLANS

RESIDENTIAL building continues to lead all others. Of the sum total of all new building done in one month recently, 34% was the construction of homes. Already $450,000,000 worth of homes were reported under way for one single month. It has been estimated that we require at least five million new small houses in this country, houses that are comfortable and practical, well planned and well built. If this is true, a great many thousands of people are going to build in the immediate future. They will want to know all about small houses and about building materials. One way to find out is through the practical, interesting, and often beautiful booklets and catalogues that are being published today, not only the books of house plans but all of the details of building construction. The pamphlets listed here by no means exhaust the list. From time to time these will be reviewed in the columns of HOUSE & GARDEN. The amazing amount of money American manufacturers are investing in service of this kind for home builders furnishes an opportunity for education that has never before been offered the public.

A very practical book for people who are going to build is *"House & Garden's Book of Houses"*—Condé Nast & Co., New York City, publishers. There are over 300 illustrations in this book of houses and plans, garages and interesting architectural detail. All of these houses have been built and many of them by famous architects, so that this book really gives you a survey of domestic architectural progress in this country, as well as inspiration for building.

"How to Plan, Finance, and Build Your Home"—This essential book for the person who is going to build is published by the Architects' Small House Service Bureau of Minnesota. If you are planning a home of from three to six rooms which you want to make economical and comfortable, and if you want to know all about building materials and floor plans, and your garden and kitchen equipment, you will find invaluable help in this book. It also gives elevations and descriptions of every kind of material and in immense variety. It is possible to secure working drawings and specifications of any house in this book at a moderate cost.

"Home Builder's Plan Book"—This is a new book of plans for small houses published by Rogers & Manson Company of Boston. Fifty designs are shown including prize drawings, and these designs cover frame, brick and stucco construction of four-, five- and six-room houses. The houses are all practical, modern dwellings. It is a significant volume to study if you are planning a house of your own.

Two books of real value to thos who are about to build are *"Colonia Houses, 25 Designs," "Stucco House 21 Designs."* These books contain no only the elevations of houses but floo plans, prospectuses and descriptions They are published by Henry T. Child New York City. Very practical house are shown.

"Keith's Magazine" of Minneapolis Minn., is making a very interesting of fer of three books of house plans show ing 100 designs, of bungalows, cottage and two-story houses. These houses ar all the small, modern designs, and th pictures in most instances show some thing of the garden planting. Floo plans also are given.

Two books published by Yokot Merritt, Seattle, Wash., are extremely interesting in their illustrations and material. *"Craftsman Bungalows"* is 112 pages of practical, distinctive types o bungalow costing from $1,000 to $10,000. *"Colonial Homes,"* of course, features the old and new Colonial type o architecture. The book is well illustrated and of practical interest to th would-be homemaker.

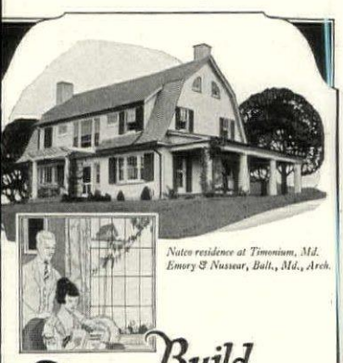
"A Group of Small Houses" published by The House Beautiful Publishing Company, Boston, Mass., gives you an interesting variety of modern houses to select from. A group of four designs has been made to order by a firm of well-known Boston architects and these houses are shown. Working drawings and specifications are available.

If you are thinking only of building a summer camp and yet want it comfortable, screened from insects, and an ideal sleeping place, you should send for *"Away from City Cares."* This catalogue, published by Togan-Stiles, Grand Rapids, Mich., shows a variety of camps and cottages, delightful for a summer rest, for vacation trips, for week-ends. These little buildings, ready to put up, can be delivered to your lot, any place in the woods, or to a responsible dealer. They save you time and money, and bring comfort and peace.

An interesting pamphlet of houses and house plans is published by the Indiana Limestone Quarrymen's Association, Bedford, Ind. This book shows designs submitted for a competition for detached homes faced with Indiana limestone, and not only are the floor plans given of each house but different elevations and details of construction, which would be helpful to a degree to any builder who wants to carry out an architect's plan conscientiously. The designs of the houses are immensely picturesque, carefully thought out, and the plans comfortable and exceedingly practical.

"A Portfolio of Face Brick Bungalows and Cottages" is being published

(*Continued on page* 88)



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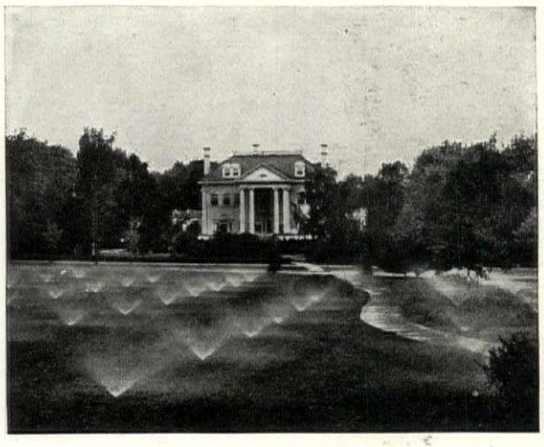

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The Kelsey Warm Air Generator cuts the cost of heating to a minimum, due to the efficiency of its unique zig-zag tubes, while its heavy construction insures a lifetime of dependable service.

Our Engineering Department furnishes detailed plans and specifications. Let us send you full information about the Kelsey.

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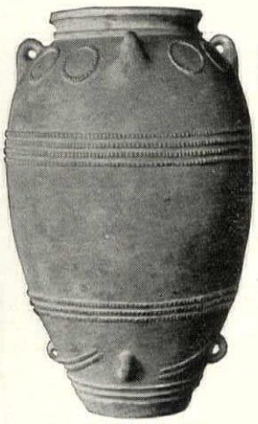
Near Yale Bowl **Box 191, New Haven, Conn.**



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The Brand Peonies

Originated by O. F. Brand and Son, America's foremost hybridizers of the Peony

I would again call your attention to the fact that the members of the *American Peony Society* by their vote as recorded in the 2nd symposium of that Society have declared

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Longfellow **Frances Willard**

4 of the world's 22 best Peonies are BRAND PEONIES

Now that the season is nearing its close and before it is too late we wish to introduce to all lovers of good peonies

Two New 1921 Brand Peonies

DAVID HARUM—

Light bright red. Flower large, full and beautifully formed. Guard petals prominent and well expanded. Stems tall, straight, strong. Foliage broad, light green and clean. Profuse bloomer. A distinct flower of a distinct shade of red. Very fine. **$25.00 each.**

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A very large flower with long narrow pinkish white petals minutely flecked with red like Asa Gray, with several heavy blotches of carmine on the central petals. General appearance of flower would be called ruffled. The ruffled peony. Very beautiful. **Each $25.00.**

Our best judgment matured thru an experience covering a period of over 22 years actively engaged in originating new varieties guarantees in these two peonies something extra good.

We also still have in stock for this fall's trade, in an almost unbroken list of varieties, the largest stock of Brand Varieties in the World and the largest stock in America of the World's Best French, English, and other American sorts.

Peonies can be safely planted until the ground freezes. If you have not placed your order, do so now for you still have plenty of time in which to plant.

A. M. BRAND

FARIBAULT MINNESOTA

Opportunities For House Plans

(*Continued from page* 86)

by the American Face Brick Association, Chicago, Ill. The plans for these cottages have been prepared by competent architects, after careful study into the housekeeping problems of the day. The interior arrangements of all the cottages are not only convenient but exceedingly economical. The houses run in size from three to eight rooms. Complete working plans and specifications for these houses are on sale.

Many problems for the builder and housekeeper have been simplified in *"Building with Assurance"* published by Morgan Sash and Door Co., Chicago, Ill. You will find in this book not only scores of modern bungalows, cottages, Colonial houses and garages, but some extremely valuable material about the arrangement of the different rooms of the house, about various woodworks and stains, about floor coverings, lighting, plumbing and heating—a book you must study if you are going to build.

"The Home You Long For" is the interesting title of a delightful booklet on different types of wooden houses published by the Arkansas Soft Pine Bureau, Little Rock, Ark. This pamphlet is really a series of pages of houses, and with each house is shown the floor plans, and there is an interesting little talk about the finish of the woodwork. These designs are particularly good, showing really fine styles of architecture, with unusually livable detail. And with every set of plans a mill bill is given which will help to get at the cost of your house and assist your builder in making his specifications.

If you are interested in building your house of redwood you should send to the Pacific Lumber Company, Chicago, Ill., for their Information Sheet No. 11 on residential building. This tells the story of redwood in relation to house building. It will incidentally also show you some interesting designs of houses suited to this building material.

"Plans for Minter Homes"—Published by Minter Homes Corporation, Huntington, W. Va., is a pamphlet showing that not only can you find houses and plans ready to use, but the house itself all prepared for your builder to set up. This system of home-getting promises to be labor-saving and time-saving. There is a variety of these houses with practical plans which suit different sites and plans.

"Hy-Tex House of Moderate Cost"—Published by the Hydraulic-Press Brick Company, St. Louis, Mo. This book will bring you a large variety of well-designed small and medium houses. The front elevation is shown in every instance with floor plans and detail drawings, also the cubical contents. The architects who design these houses work with a definite problem, to plan a detached house faced with Hy-Tex brick to build complete at a cost not to exceed $7,500 (pre-war price). The prize houses designed for this competition are shown in this pamphlet.

"Brick for the Average Man's Home"—Published by the Common Brick Manufacturers Association of America, Cleveland, Ohio. This pamphlet contains 34 designs for practical and artistic homes as well as two-apartment houses; one or two garages are also shown. Every house is designed to be built of common brick. Working drawings and specifications available.

"Own Your Home"—National Lumber Manufacturing Association of Chicago, Chicago, Ill. This pamphlet contains a series of designs for wooden houses of the cottage and small Colonial type. Floor plans are shown of each house and in some instances interiors are given. There is much practical information about the starting of a house that would be of value to those who contemplate home building.

A series of pamphlets called *"Better Built Homes"* published by the Curtis Service Bureau, Clinton, Iowa, gives in all 200 houses designed to meet the needs of American people who want practical, comfortable, beautiful small houses. There are four different types of architecture shown: Colonial, English, Southern and Western. Floor plans are given with every exterior, one exterior and interesting detail, also suggestions for the finishing and fitting of the house.

"56 *Touchstone Houses,*" designed by George E. Fowler (5 West 47th Street, New York City) is an interesting collection of modern houses, large and small, that are comfortable, economical and attractive. These houses are planned to help solve the servant problem, hence every step is considered, and space is utilized not for beauty, but for convenience. Plans are for sale, and specifications can be written.

Snapdragons for Beds and Borders

(*Continued from page* 58)

example of how utterly all natural beauty may be driven from a flower by artificial means."

Any open part of the garden is suitable, for snapdragons do not like shade. The soil needs no special attention beyond being ordinarily dug and manured. If planted in a wall, either in the coping or a joint where the mortar is loose, they will grow if the seed is inserted with a little damp soil. When pricking out, remove the leading shoot to make the plants more bushy. If planted in their flowering positions in April they will flower early in June.

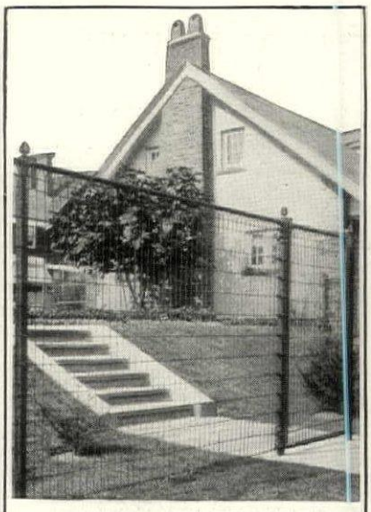
Seed sown under glass in March or April will flower the same year from July to October. Because it is usually treated as a half-hardy annual one is apt to forget that the antirrhinum, like the wallflower, is a true hardy perennial, and will grow on for several seasons.

In the garden, on cultivated land, it is necessary to cut them back after flowering, to force the blooms to develop on the young growth and lengthen the period of flowering, and, if the plants are left for more than a couple of seasons, they get over-rooted, and the top growth becomes heavy and untidy, as well as hard wooded. The result is that rough winds and snow often cause the plant to split and lose much of its shapeliness. For front rank beds it is, therefore, advisable to replace them each season. In the North snapdragons require a thorough winter covering.

Allow plenty of room in bedding out, the tall varieties at least 15″ apart, the medium 12″, and the dwarf 8″. This will then permit of side development, and give a much finer effect of color.

While seed from a garden-grown specimen will usually not be found to come true the following season, if it is desired to increase the stock of a particular favorite it is quite simple to grow cuttings. For this purpose young unflowered shoots should be pinched off the selected plants in August, inserted firmly in a box of sand, and kept in a cool place for a couple of weeks; they will form sturdy plants for next season.

The plans give a suggestion for schemes of border and beds in a medium-sized garden. They are arranged to give a subtle variation of colors.



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Woven Picket Fences

ranging in height from three to seven feet, enhance the appearance of grounds, and offer sturdy resistance to trespassers.

High carbon steel U-bar posts, with patented Anchor Post anchorage, insure permanent alignment. The woven steel fabric possesses beauty as well as utility. Gates have electrically welded frames, especially strengthened against corner-stresses, and filled with fabric to match the fence. Thorough galvanization of every part prevents rust above or below ground.

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Selection includes *two* White Spruce, *one* Douglas Fir, *two* Arborvitae, *one* Red Pine, 18" to 24" high. Regular Little Tree Farms quality. Shipped in one unit with roots carefully packed in moss. Done up in burlap. Average shipping weight, twenty-five pounds. Price includes packing and delivery to Express or Post Office, Framingham, Mass. *Remittance with order.*

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Sani-Flush is sold at grocery, drug, hardware, plumbing, and house-furnishing stores. If you cannot buy it locally at once, send 25c in coin or stamps for a full sized can postpaid. (Canadian price, 35c; foreign price, 50c.)

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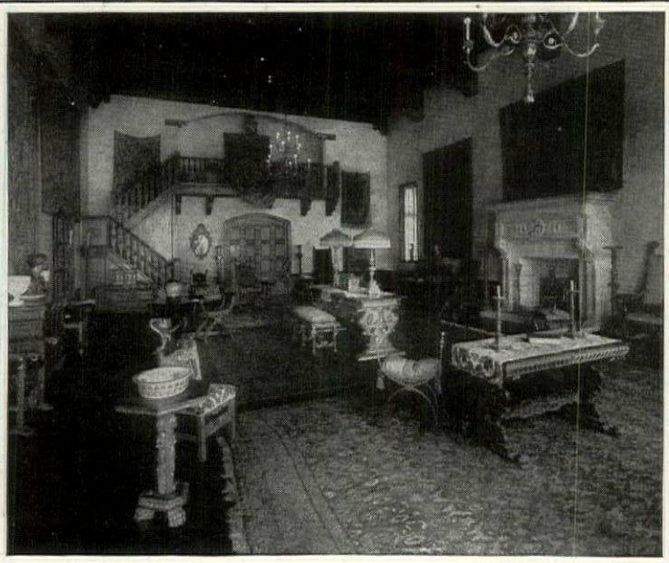

In the Italian Atelier

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A ROOM or a house is just as truly a composition as a fine painting or a piece of sculpture. Unless planned and executed with a thorough mastery of colors, fabrics, finishes and architectural styles, it almost necessarily fails to fulfill the hopes of its owners.

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2232 Euclid Avenue, Cleveland

Middle Plants for the Perennial Border

(*Continued from page* 51)

sown in early spring. Easily cross-fertilized, so does not always come true to seed. Bloom from mid-May until mid-June and grows from 1′ to 1½′.

Butterfly Weed (*Asclepias tuberosa*)—Large fragrant and showy clusters of orange-yellow flowers in July and August. Grows 2′ high, and has many light green leaves which are not very noticeable. Plant should be cut down after blooming and place hidden by other things. May be collected, but plants raised from seed bloom longer.

Canterbury Bells (*Campanula medium*)—Really a biennial and seed should be sown as soon as ripe in order to assure bloom the next year. Good stiff plant with fair foliage. The flowers are bell shaped, about 2″ long, and of colors varying from white, pink and blue. It grows from 1′ to 3′ high. Plant about 18″ apart. Slight winter protection.

Peach-Leaved Bellflower (*Campanula persicifolia*)—Blooms in June and July. About 2½′ high. Graceful stalks covered with cup-shaped flowers which are purplish-blue. Leaves resemble those of the peach tree, very effective. After first period of bloom cut back and it will bloom again in the fall. Propagate by seed, or by division after the flowering season. Plant 14″ apart.

Turtle Head (*Chelone Lyonii*)—Flowers a showy rosy-purple in terminal clusters. Leaves handsome, and plant makes an effective mass about 2′ high. It is best suited to moist places, and prefers partial shade. A heavy mulch of rotted manure will add to the growth and number of blossoms. Propagate by seed, cuttings, or by division in the spring. Can be collected.

Shrubby Clematis (*Clematis recta*)—Broad terminal clusters of fragrant white flowers in great number in June and until mid-July on bushy plant which grow from 2′ to 3′ high. They need a deep rich soil and will be improved by a slight amount of lime. Susceptible to drought. Propagate by seeds sown as soon as gathered, or by division of the crowns. It is also possible to grow cuttings if they are taken before it comes into bloom.

Sweet William (*Dianthus barbatus*)—Flat terminal clusters of small flowers in shades of white, pink and crimson, borne on leafy stems about 2′ high in late May and lasting until July. Should be planted about 6′ apart and is best treated as a biennial because they become scraggly after blooming and wintering. The single white, true pinks, and deep red make vivid color notes, but the parti-colored varieties should be avoided as they are often ugly. Select one or two good clusters and protect them with a paper bag until seeds are ripe. Then sow in July for next year's blooms. Cut down after blooming.

Bleeding Heart (*Dicentra formosa eximia*)—Not as large as *spectablis* and will not die down after blooming but will develop handsome foliage. Grows about 1′ high and has many pendant, heart-shaped flowers of a pleasing pink color. Propagate by division of the crown, allowing a bud to each division. A good plant to hide a spot left by an early blooming one.

Gas Plant (*Dictamnus fraxinella alba*)—An old-fashioned plant which improves with age and develops into a fine bushy plant covered with many fragrant white flowers in June and July. It grows about 3′ high. Prefers rather heavy soil and will do well either in full sun or partial shade. Clumps should not be disturbed often. Propagate by seed or by division, with difficulty. Plant 2½′ apart to allow for growth.

Yellow Foxglove (*Digitalis grandiflora*)—Golden bell-like flowers on spikes which are often 2′ long, rising from a heavy tuft of handsome leaves in June and July. It is a true perennial and blooms more or less constantly all summer if the withered flower stalks are cut. Prefers a rather moist soil and will thrive either in the sun or in partial shade. Plant 18″ apart. Propagate by seed and by division after blooming.

White Day Lily (*Funkia subcordata*)—Large clumps of heart-shaped, glossy green leaves which will hide many ugly bare spots. In mid-August and until mid-September, large, fragrant, white, lily-like flowers are borne in loose spikes from 1′ to 2′ high. Good also for edging down shrubs. Prefers deep, moist soil and partial shade. It also needs plenty of water in the summer or the leaves are apt to wither. Propagate by division in the fall. Plant about 2′ apart for development.

Blanket Flower (*Gaillardia grandiflora*)—One of the most brilliant flowers of the border. It lasts from June through October. Large daisy-like flowers with yellow tipped rays shading to a deep maroon center. Grows to about 3′ high, but is apt to fall over and sprawl. If pegged down will spread rapidly and send up erect flower stalks. Needs foliage of other plants. Color not easily adapted to others in the border. Propagate from cuttings or by division in August and September. Seeds also possible, but does not always come true.

Baby's Breath (*Gypsophila paniculata*)—One of the best plants to fill in gaps. It has a mist-like wealth of white bloom in July and August. The foliage is rather inconspicuous. Grows about 3′ high and spreading. Is excellent for cutting. Any soil in the open sun and air. Propagate by division or by seeds sown where they can get the best possible light to avoid weakness.

Lemon Lily (*Hemerocallis flava*)—In late May and through June the large, fragrant, yellow, lily-like flowers are borne on stiff stems from 2′ to 3′ high, above the slender, grass-like foliage. Any soil and in partial shade or full sun. Likes moisture and is excellent for waterside plantings, or before shrubs. Propagate by division in the fall.

Alum Root (*Heuchera sanguinea*)—One of the most ornamental late spring blooming perennials. Long panicles of dazzling crimson flowers on graceful stems 1½′ high. The leaves are very decorative and form thick, persistent clumps of rich green. Large plants which show signs of weakness should be lifted and given new location, as it does not like to remain more than two years in the same place. Any garden soil and even partial shade are acceptable. Propagate by seeds sown in the greenhouse in March, or by root division in October. Many varieties and colors.

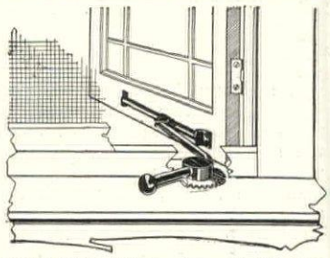
Var. *splendens*—dark crimson—good.

Var. *Pluie de Feu*—free blooming scarlet—good.

St. John's Wort (*Hypericum Moserianum*)—Large yellow single flowers, resembling a rose, in July and through until October, on long, slender, drooping stems 1′ to 1½′ high. Few blossoms at a time, so plant in clumps 18″ apart. Leaves dark green and persistent. Not reliable in New England. Needs winter covering. Any soil, sun or half shade. Propagate by seed or suckers.

German Iris (*Iris germanica*)—Blooms

(*Continued on page* 92)



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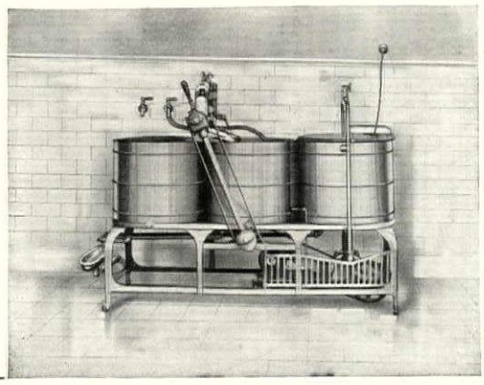

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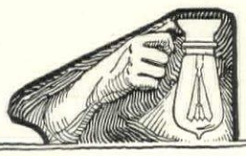

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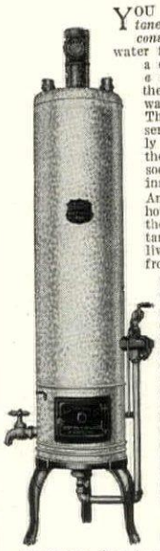

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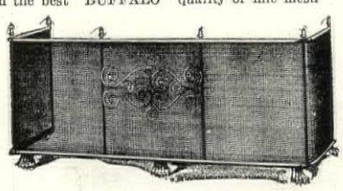

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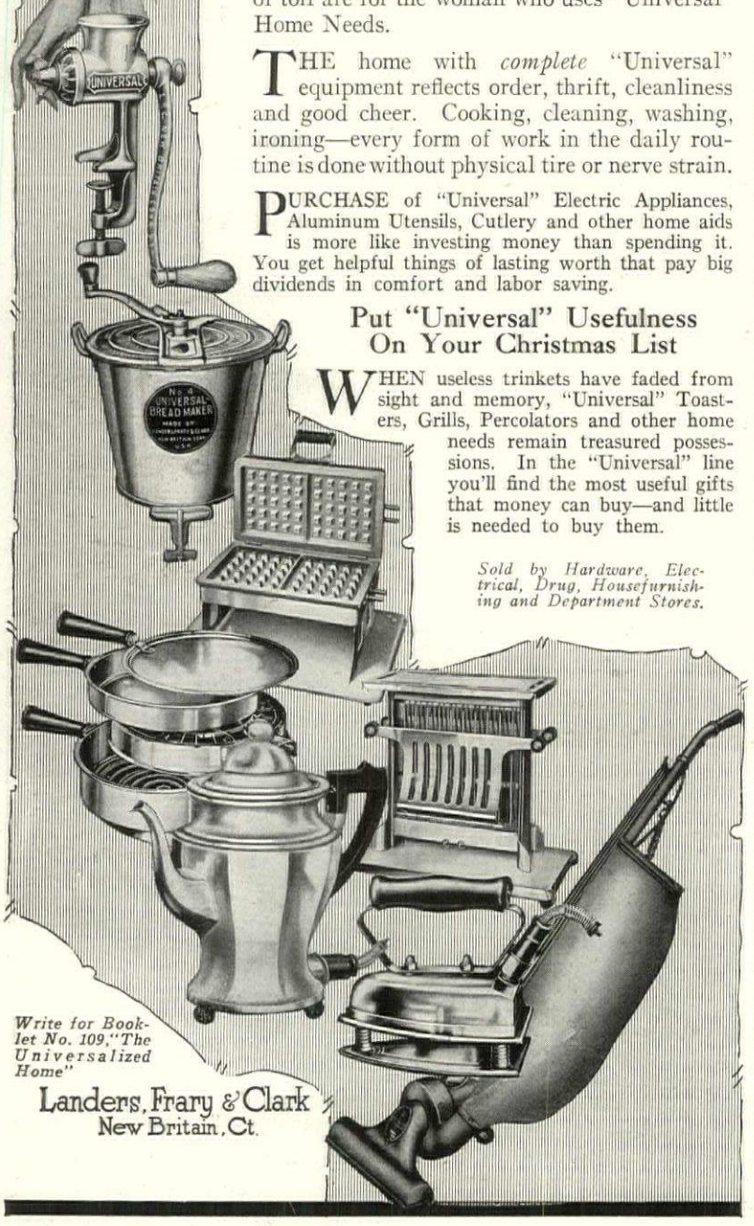

Write for Booklet No. 109, "The Universalized Home"

Landers, Frary & Clark
New Britain, Ct.

Middle Plants for the Perennial Border

(*Continued from page* 90)

in early May and until early June in self colors and combinations of white, yellow, bronze, purple-blues, and lavender almost to rose. Flowers large and borne at the ends of stiff stalks 1½′ high in clusters of four or more. Leaves blue-gray green and rather coarse. Effective for texture, but are apt to burn at the ends after blooming. Then cut back. Any moist soil, sun or partial shade. Propagate by division after blooming. Increases rapidly. Fertilize in fall.

JAPANESE IRIS (*Iris Kaempferi*)—Large showy flowers often 10″ across at the end of stalks 2′ to 3′ high, borne in clusters of two or three. Colors white, blue, and deep purple, sometimes mottled and deep veined. Leaves narrow and grass-like, light green, graceful, and persistent. Late blooming, mid-June to mid-July. Plant needs moisture and sun. Do not disturb often. Propagate by division and plant in early spring or fall. Many named varieties.

SIBERIAN IRIS (*Iris sibirica acuta*)—This iris is valuable in the border because it tides over the early German iris until the late Japanese iris, for it comes the latter part of May and blooms until mid-June. It is a very well formed plant, with a fine foliage, which is 2′ to 3½′ high, persistent, and forms heavy clumps. The flowers are a deep blue and are borne in clusters of three or four at the ends of long, slender stems. Also white variety. Rich soil and full amount of sun required. Plenty of water, especially in blooming time. Propagate by division.

FLAX (*Linum perenne*)—Masses of brilliant sky-blue flowers on a bushy plant about 2′ high in early May and lasting until August. The dainty but very showy flowers are short lived but almost continuously borne. Leaves of little value. Plant needs propping sometimes after rains. Prefers an open situation and rich, light soil. Propagate by seed and division.

LUPIN (*Lupinus polyphyllus*)—Long spikes thickly set with deep indigo-blue flowers from mid-May until mid-June on stalks which rise from 1′ to 1½′ above heavy clumps of handsome dark green foliage. Grows in any soil, even very dry places, except where there is lime. Prefers sun. When once established should not be moved. Propagate by seed and division.

DOUBLE CATCHFLY (*Lychnis viscaria splendens fl. pl.*)—An erect growing plant about 1′ high with scarlet-crimson flowers in short stalked clusters which form tufted heads at the ends of upright stems 6″ to 18″ high. The leaves are grass-like and form good clumps. Resists dry periods. Prefers full sun, and any soil. Propagate by division in early spring. Many other varieties which have different blooming seasons and colors.

LOOSESTRIFE (*Lysimachia clethroides*)—A handsome plant growing about 2′ high and covered in July and August with long terminal spikes of white flowers. Leaves are large and attractive. Remain in good condition long after blooming season. Any good soil and in full sun. Readily propagated by division.

PEONIES (*Pæonia*)—Old garden favorites and numberless in varieties as well as a number of species which have different characteristics and times of bloom. They all do well in the sun, but blooms last longer in partially shaded places. Persistent, handsome foliage, but they have a tendency to have bare feet and should be edged down with smaller perennials. Greatly appreciate well dug-in rotted manure in the late spring, or watering with liquid manure, especially just before time of bloom. Like leaf mould and other fine mulches. Propagated by division after bloom. Set roots 2″ to 3″ below ground rather carefully, and be sure they do not come in contact with fertilizer. Usually requires two or three years to become established. Best time to divide is September or October. It is inadvisable to move them in spring.

ORIENTAL POPPY (*Papaver orientale*)—Gorgeous deep orange flowers in June at the ends of long hairy stems, and above coarse but decorative foliage. Stems 2′ to 3′ high. Foliage forms thick tuft, but as soon as the plant is through blooming it disappears until the cool nights of early fall. Space left should be covered with some spreading plant. Prefers the sun, and any soil. Do not disturb after it is established. Propagate by division or seeds sown as soon as ripe. Plant about 18″ apart.

BALLOON FLOWER (*Platycodon grandiflorum*)—From July until September this plant has many large blue flowers and is covered with curious inflated buds. It grows about 3′ high, and is inclined to flop over unless staked or held in place by other stiff plants. Leaves are good looking and persistent. If the dead blossoms are picked it will continue in bloom. Light winter protection. Propagate by seed or division with difficulty in spring.

Var. *album*. Also a blue and a white dwarf variety.

BLUE BONNET (*Scabiosa caucasica*)—From June through September large light blue flowers at the terminals of stems 2′ to 2½′ high, rising from masses of gray-green leaves which are insignificant and should be reenforced with heavy foliaged neighbors. The excellent color will last as long as seeds are not allowed to form. Any soil, and full sun with a slight protection in winter should secure success. Propagate by seeds, or division. Variety *alba* is also good for white color masses.

MEADOWSWEET (*Spiræa astilboides var. floribunda*)—There are many astilbes on the market and all of them are lovely additions, but this old one with its large, graceful terminal plumes of small white flowers in June rising to the height of 2′ is the best of the smaller varieties. The foliage is dark green, persistent, and very decorative. Plant prefers moist soil and will thrive in sun or partial shade. Propagate by division either in the fall or early spring.

SPEEDWELL (*Veronica longifolia var. subsessilis*)—A fine blue flower, blooming in mid-June and lasting until mid-September. Numerous slender spikes 6″ to 10″ long and rising from a fine bushy plant with narrow green leaves which are persistent. It grows from 2′ to 3′ high. Prefers rich loam and open situation. Propagate by seed or division.

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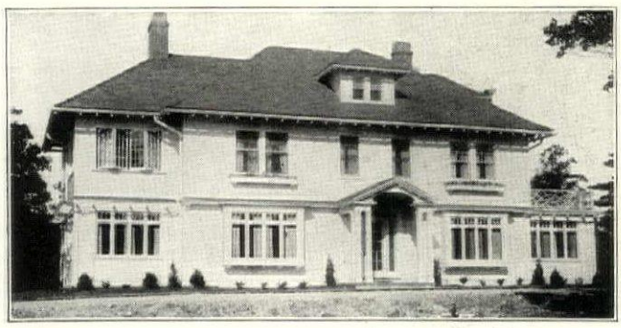

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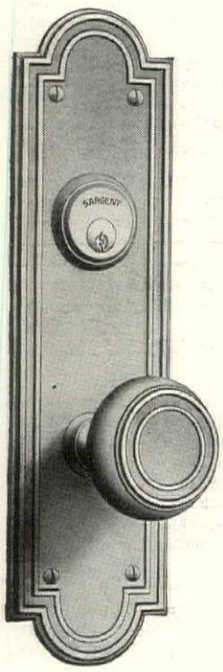

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The Culture and Care of Palms

(*Continued from page* 45)

placed in the room, they are very sensitive and delicate. Then they need the warmest (but not the driest) place in the house, as well as continual watering. Very seldom do full-grown hothouse palms become accustomed to the room in which they are placed without injury. They are best fitted to withstand hardships and recover from them more easily if they are brought into the house in the early stages of growth, when they have only developed two or three of their characteristic leaves.

With proper care the fanlike leaves last from four to five years before they begin to die. Should the tips of the leaves become yellow, the yellow parts should be carefully cut off with a sharp pair of shears. If the entire fan dies, it is removed, with the exception of part of the leaf stalk, which still serves the plant as a store room. The outer fans should only die of old age. If the inner leaves die prematurely, then the plant should be taken to a gardener in whose greenhouse they can be reinvigorated. They require expert care and treatment and, while in this state, should not be kept as a house plant.

Fans should only unfold themselves when one leaf surface has completely lifted itself from the sheath of the last leaf. If they unfold prematurely they suffer from either lack of food or decaying roots which have become sick because they have stood in a place unsuited for them.

It is important to keep the leaves damp and free from dust. To do this well they are often sprayed and washed with a soft sponge.

Since the fans give off much moisture the plants should be well supplied with tepid water. This must run quickly through the root balls. The surplus water must not remain standing in the saucer for, as has been said, no other plant root requires so much air as the palm root. Those palms which have the strongest armament of thorns and needles require the largest amount of moisture. Every week, during the time of the greatest growth, which begins with April and ends in August, all healthy palms are given some fertilizer dissolved in water.

Young palms are transplanted every spring, and the older plants only when absolutely necessary. It often happens that the older plants die after they have been repotted. To avoid this mishap they should be taken to a gardener who will do the work. In transplanting, special care must be taken of the roots when removing the plant from the pot. The long, brittle, fleshy roots should never be cut back, since they have difficulty in replacing their root caps when injured. Only when it is absolutely necessary are the injured or decaying roots to be removed. Transplanting is materially aided if the root balls are somewhat dry. Then the roots are less brittle and they will also imbed themselves quicker in the soil. If it becomes necessary to remove the soil between roots and rootlets it should be carefully pushed from them with a small, round piece of wood.

The vent of an ordinary fire-baked porous flower pot receives a good foundation of broken potsherds before the soil is placed into it. This will aid in removing the surplus water from the pot. The soil for the older plants should consist of equal parts of humus and hot bed soil together with a little clay. After this has been brought into the pot the plant is watered until the soil has become soaked and the surplus water flows from the vent. With this arrangement, the soil will keep healthy.

Taking Guesswork Out of Gas Cookery

(*Continued from page* 57)

and gas regulating devices and with each stove the method is explained to the purchaser. Remember that you want a blue flame, that the tip only should touch the utensil and that the yellow flame may mean too much gas and cause smoking or it may mean too little air. Keep your flame so that it is blue, with no yellow or white tip.

Before lighting any burner, try all the gas valves to be sure that they are closed and that there is no gas in the range. If burners pop out close partly the air mixers.

The simmering burner on the new stoves is a great convenience and economy, if the burner is perfectly regulated. In most cases the air mixer must be nearly closed.

Cakes bake unevenly perhaps if they are set too near the front of the oven. Be sure to put them at least in the center or better near the back.

To prevent fish from burning while broiling or baking, grease the gridiron. In broiling steak, if it is thick, place it 1″ from the flame. If not thick, 2″ or 3″. Keep the broiler door open while broiling. Heat the oven for ten or fifteen minutes with the door shut before putting the meat or fish in to boil.

Remember the tip of the blue flame is sufficient to cook; any other flame condition spells waste.

When your burners do not light, they are probably grease clogged. Remove them and boil in a solution of washing soda.

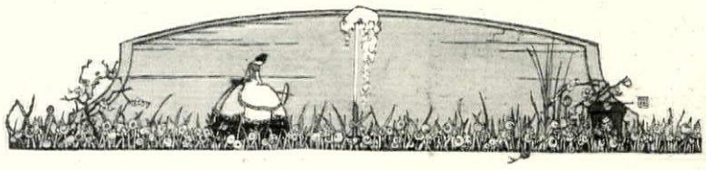
Turn down flame when the substance begins to boil.

Unusual cooking capacity in a small space is really one of the great advantages of the new stoves. Know your space, your family needs and then buy your stove from one of the best makers or order it through your gas company.

Manufacturers have tried to beautify their stoves, but when you buy see to it that you buy comfort first.

A gas range should keep in first class condition for at least fifteen years—that is, if you buy the best and take reasonable care of it.

All kinds of stove combinations can be had: gas and coal, gas, coal and electricity, electricity and gas, oil and electricity, etc. So every taste, every necessity can be met in stoves today. There is but one rule—buy what you need and the best of its kind.



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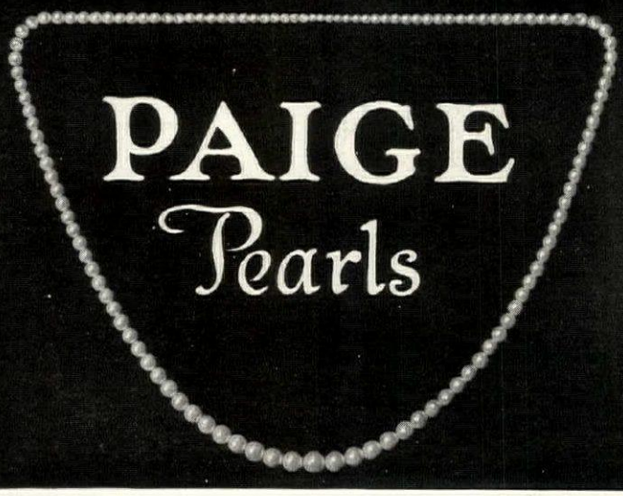

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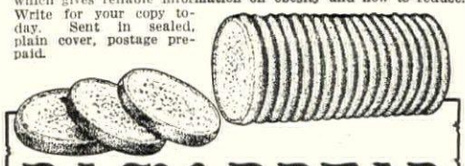

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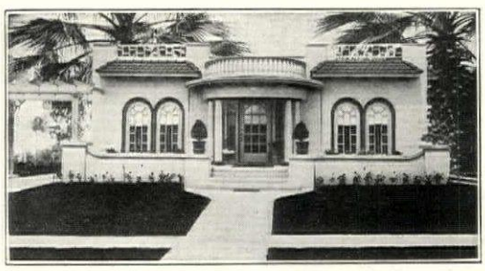

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WHAT YOU CAN DO IN NOVEMBER

A Personal Message from Henry Hicks

NOVEMBER is a month when you can learn gardening, enjoy gardening and teach gardening. Now is the time to look around your grounds and decide upon that cozy corner of pine, holly, fir, laurel, hemlock and white birch. Then you can come to the Hicks Nurseries and have the fun of picking out each tree or bush yourself.

As for the learning, you might look up some of the standard gardening books, and write to us for our booklets on planting, especially the Commuter's Edition of Home Landscapes. This issue shows price reductions of 25% to 40% on many items, particularly trees from 15 to 25 years old. These things we have grown especially for a discriminating clientele—the country estates about New York, Cleveland and elsewhere—and we have carloads and truckloads of them available for November planting. Of course, they are guaranteed to grow satisfactorily. If you will sketch on a photograph the planting effect you want, we will carry it out.

The moving of really large trees, such as oaks, lindens and maples from 25 to 40 feet high, is a timely thing, particularly in view of our reduced prices. We can supply the trees, the machinery and the trained men to do the work.

There are rock gardens and a winter garden by our office which may give you some new ideas. Here are wintergreen, cotoneaster, arbutus and other cover plants; yellow azalea to make sweeps of color in your woods; bright berries to lighten the dull days of March and feed the birds before the angle-worms come up; and evergreens to use as Christmas trees and plant out afterwards.

In the Middle Atlantic States garden planting is practicable for nine months in the year, and November is one of these. If you mulch the ground heavily to keep out frost, trees can be set in December and January.

And finally, November is the month to get those additional fruit trees you have been thinking about.

If you love a plant, you can make it live any time.

(Signed) HENRY HICKS

We shall be glad to send you at your request, any of our booklet helps in home planting.

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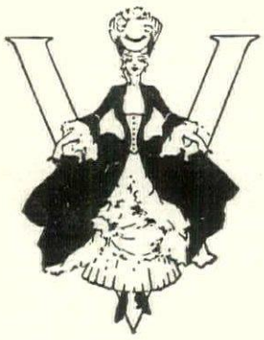

The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Vogue suggests that before you spend a single penny on your season's outfit, before you even plan your wardrobe, you consult these numbers forecasting—accurately and authoritatively—the forthcoming season's mode.

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If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue,—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now to what you'll need by the middle of next month.

Christmas Gifts Number — December 1
Several hundred gifts, all carefully chosen by Vogue's experienced shoppers—gifts for every age and fancy, for every taste and purse.

Holiday Number — December 15
Holiday furs and fashions and frivolities; new gift suggestions; the color and sparkle of Yuletide.

Lingerie & Vanity — January 1
Lingerie and negligees which are a joy just to look at. Countless dainty trifles which make for distinction in your wardrobe.

Motor & Southern — January 15
Motor fashions for both the cars and their owners. Features of the Motor Shows pictured and talked about.

Spring Fabrics & Original Designs — February 1
This issue sounds the first notes of spring fashions, discusses the new materials and provides you with details to freshen your winter wardrobe, while the weather is still too treacherous for you to venture forth in a new spring suit.

Forecast of Spring Fashions — February 15
At last there is an answer to all your spring clothes problems. All your perplexities from the trend of the mode to the minutest of accessories and details is authoritatively settled for you. This issue is a budget of momentous tidings from Paris and New York's proud originations.

Spring Millinery — March 1
Of all the clothes you love there are none so dear as your newest hat. A hat does so much for one. Why, one's whole destiny is sometimes altered by the curve of a feather or the fall of a ribbon. Vogue's authority and aid are invaluable.

New York Fashions — March 15
Jauntily self-assured, the New York Fashions Number of Vogue brings to you the new modes—New York itself—gay with the sparkle and color of a new season and its new fashions.

Spring Fashions & Brides — April 1
Veils and visions, laces and lingerie, frills and furbelows—all of them exquisite. And even if you're not a bride, you may as well have a trousseau—and this issue of Vogue fills every need.

Paris Fashions — April 15
The jealously guarded secret of the new mode is out at last. By cable and special letters Vogue has received the very latest news from the "Openings". And in this issue are all the caprices and affectations of a Paris eager for the new season.

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